

DETROIT PUBLIC LIBRARY

JAN 12 1960

FINE ARTS

POLAROID PICTURE
CONTEST WINNERS!

Modern PHOTOGRAPHY

JANUARY 1960 PRICE 40 CENTS

35MM ISSUE

WHAT'S INSIDE ALL

THE LATEST SINGLE

LENS REFLEXES?

US: WAY-OUT

COLOR • HOW DO

S.S.R. PHOTOG-

RAPHERS WORK?

FOOT RAINY DAY

DS • ARE TRIPODS

NEEDED FOR 35MM

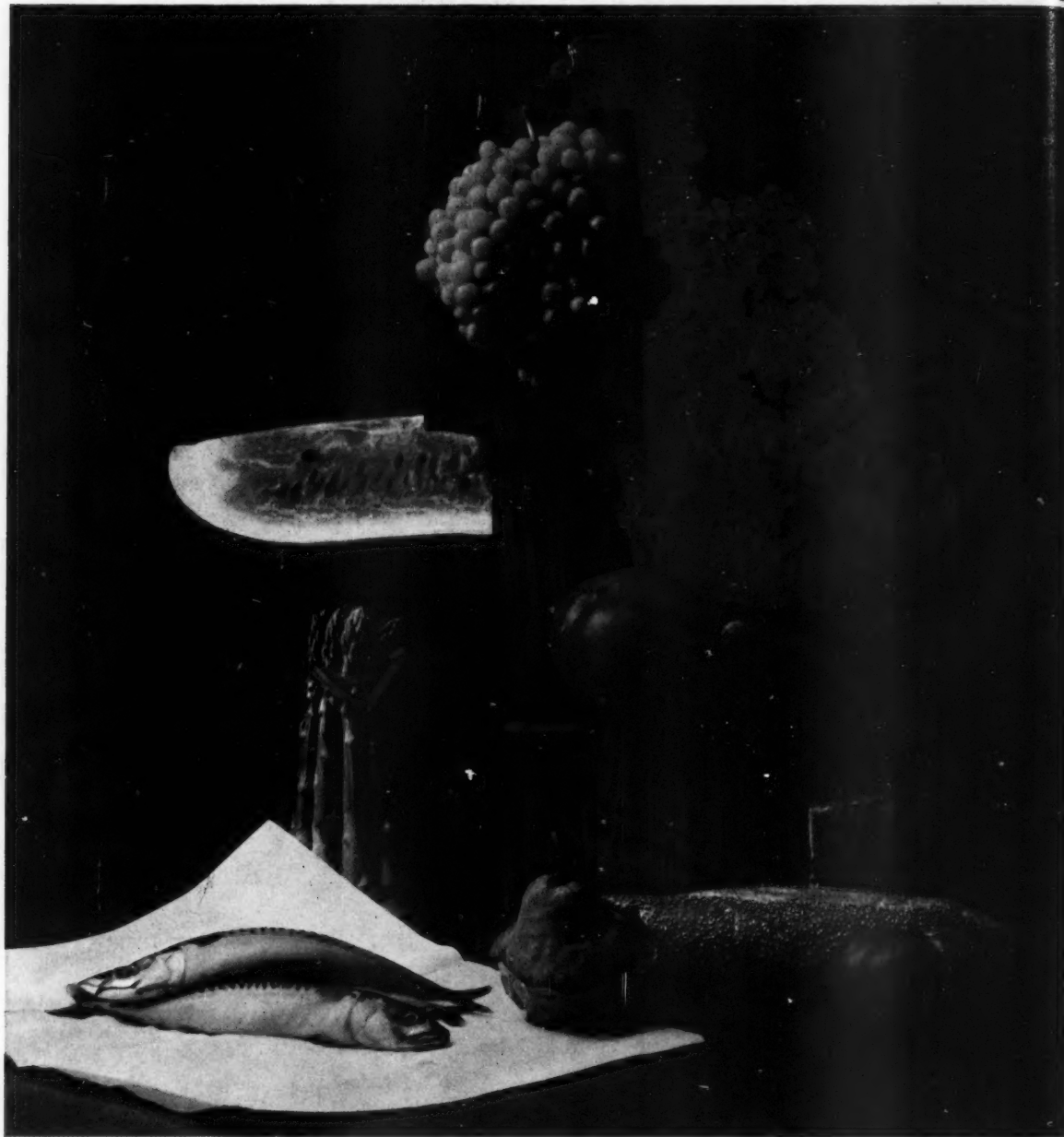
WORK? A GUIDE TO

35MM ENLARGERS



DETROIT PUBLIC LIBRARY
FINE ARTS-211
2201 WOODWARD AVE
DETROIT 2 MICH
ME-5M114-A0

EDWARD BALISH



HOW ROUBEN SAMBERG USES ANSCOCHROME FOR EXCITING CREATIVE COLOR

Problem: To record deep rich textures and bright highlights without losing detail or distorting color values.

Photographer Rouben Samberg, many-time winner of the Art Directors Club Awards, chose Anscochrome® film to solve this difficult problem.

Says Mr. Samberg, "Ansochrome's superior rendition of reds and yellows plus its high speed permitted perfect color balance and small apertures for overall sharpness. I use Anscochrome in sheets and rolls regularly . . . and no other film offers the special quality of Anscochrome."

Rouben Samberg chose Anscochrome. How about you? Ansco, Binghamton, New York, A Division of General Aniline & Film Corporation.



ADVANCED PHOTO PRODUCTS
Anso

FOR EVERYONE WHO TAKES PRIDE IN HIS PICTURES



*if you were designing the perfect 35mm reflex...
how many of these requirements would you include?*

CONSTRUCTION A flawlessly built camera body, mechanically precise, meticulously finished—rugged and dependable under the severest conditions of climate and usage.

EYELEVEL FINDER Optically precise—screen area exactly matching usable film area—image bright and distinct, easy to view in its entirety even with glasses—interchangeable screens permitting use of other types, as preferred, or for special work and interchangeable finders for switching to waist-level viewing.

MIRROR Instant return—to eliminate image black-out—fully automatic—requiring no setting or adjustment of the camera—the action fast, smooth, virtually imperceptible—the mirror always returning to precise focus position even with camera held upside down.

LENSES Finest optical quality—in a wide variety of focal lengths—readily and quickly interchangeable—all providing flawless definition, high resolution even at full aperture.

LENS DIAPHRAGM Internally coupled—requiring no previous setting or adjustment of the camera—fully automatic—closing down for the exposure and reopening instantly to full aperture so that there is no dimming of the finder image.

FOCAL PLANE SHUTTER Accurate at all temperatures—covering a wide range of speeds, each synchronized for appropriate flash bulbs and speedlight—provision for delayed action.

ACCESSORIES Truly versatile accessories: a compact, battery-operated motor for shooting pictures in rapid succession, handheld or remotely—an exposure meter that can be attached and coupled to both the shutter and the lens diaphragm—equipment for close-ups, copying, macro work and photomicrography—flash units, high quality filters, hoods and other essentials.

HANDLING EASE Above all, an instrument that is responsive, easy and fast to use—all controls conveniently located—requiring a minimum of effort and a minimum of manipulation.

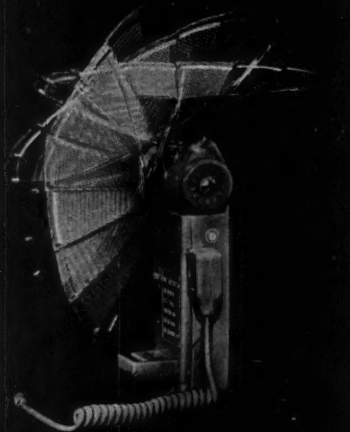
The new Nikon F automatic reflex may or may not be the *perfect* camera. We are not even sure whether the perfect camera actually exists. But, of this we are certain—the *Nikon F is the closest approach to perfection ever achieved in a 35mm reflex.*



Nikon F with 50 mm Auto-Nikkor f2 lens, \$329.50—at your Nikon dealer. For further details write to Dept. MP2 NIKON INC., 111 Fifth Avenue, New York 3, New York
In Canada: Anglophoto Ltd., Montreal, P. O.

MODERN PHOTOGRAPHY (combined with Minicam) is published monthly by the Photography Publishing Corp., 33 West 60th Street, New York 23, N. Y. Second class postage paid at New York, N. Y., and at additional mailing offices. Yearly subscription price is \$4.00 in U.S.A. and possessions, \$4.50 in Canada, \$6.00 in Pan-American Union and Philippines. Elsewhere, \$8.00. Single Copies U.S.A. and Canada, 40c. Elsewhere, 75c. February, 1960, Vol. 24, No. 2.

the most advanced
flashgun ever made



accura BOUNCMASTER[®] model MS

Never before did any flashgun—regardless of price—boast such a wealth of features, such luxury and so much functional design quality.

CHECK THESE BIG FEATURES:

Bounce, with clickstops; coiled cord, with pc fitting; standard household outlet; standard extension outlet; bulb-battery testlamp; automatic ejector; dual socket (without adapter) accepts No. 5, 25, 6, 5M and M5, M25, M2 bulbs; direct reading dial; built-in BC capacitor; internal shoe-tightening device; 5½" two-position 15 blade pebble-finish fan reflector; luxurious cowhide leather case; open flash button.

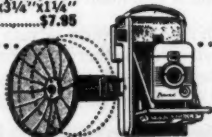
All this, plus the proven quality of America's largest selling flashgun line in a 4½" x 2¼" x 2" package, for only

\$9.95

BOUNCMASTER Model MS-P, similar to model MS, but with shoe-contact for Polaroid Land cameras, the ONLY true bounce flashgun made, incl. leather case\$9.95

BOUNCMASTER Model M, a bouncegun with many of the features of the MS but with a 3½" Fan Reflector for M2, M5, M25 lamps, a tiny 2"x3¼"x1¼" incl. leather case\$7.95

Other Accura
Flashguns at
your Dealer
from \$3.95



Photographic Importing &
Distributing Corporation
P. O. Box 47, Flushing 52, N.Y.

modern PHOTOGRAPHY

FEBRUARY 1960, VOL. 24, NO. 2

EVERETT GELLERT, Publisher

AUGUSTUS WOLFMAN, Ed.-in-Chief

MARTIN E. SIEGEL, Business Mgr.

PICTURE TAKING IDEAS

- WAY-OUT COLOR: How Saul Leiter solves color problems with a single-lens reflexby Patricia Caulfield 66
- FORECAST: RAIN, SNOW, PICTURES: Violent weather conditions cannot keep a good photographer from his appointed roundsby Patricia Caulfield 74
- HOW LONG IS 35MM WIDE? Y. Ernest Satow shows how to use a wide-angle lens for unusual vertical pictures 86

TECHNICAL ARTICLES

- THE RUB: HOW NOT TO CLEAN A LENS 18
- SINGLE-LENS REFLEXES: Bennett Sherman casts a critical eye on today's selection and shows how they tick 56
- HOW DO 35MM ENLARGERS COMPARE? All you need to know about these handy specialized models...charts compiled by Norman Rothschild 70
- 35MM ON A TRIPOD: Are you really as steady as you think you are at 1/30 second? 82
- MODERN TESTS: An exclusive monthly appraisal of equipment 92

NEWS

- AMERICA'S MANY FACES: Edward Steichen to judge new nationwide contest 48
- MODERN'S POLAROID CONTEST: The six top winners...by John Wolbarst 80
- IVAN THE PHOTOGRAPHER: HOW HE THINKS AND WORKS: Jerry Cooke reports on the aims and methods of top Russian pros 88

MOVIES

- TWO-LIGHT MOVIES: Here's how to solve difficult lighting problems with only two photofloodsby Myron A. Matzkin 94
- THE MOVIE MAKERby Myron A. Matzkin 98

DEPARTMENTS

- COFFEE BREAK 6
- CONTESTS 9
- LETTERS TO THE EDITOR 10
- SALON CALENDAR 11
- NEW PHOTO BOOKS 12
- NEW PRODUCTS 20
- BEHIND THE SCENESby Herbert Keppler 32
- MODERN COLORby Norman Rothschild 38
- ULTRAMINIATUREby Joseph D. Cooper 40
- THE LARGE CAMERAby Andreas Feininger 42
- 35MMby John Wolbarst 46
- THE WELL TRAVELED CAMERA 52
- DISCOVERY #49: LEW TILLEYby Patricia Caulfield 78
- MONTHLY CONTEST 90

HERBERT KEPPLER, Exec. Editor

JACQUELYN BALISH, Editor

ERNEST G. SCARFONE, Art Dir.

MYRON A. MATZKIN, Assoc. Editor

A. J. PALAGONIA, Assoc. Art Dir.

JOHN WOLBARST, Consult. Ed.

PATRICIA CAULFIELD, Picture Ed.

WILLIAM JOHNSON, Assoc. Ed.

EDWARD MEYERS, Assoc. Ed.

LYNN HEYER, Edtl. Asst.

DAVID L. MILLER, Assoc. Ed.

JILL ENGLISH, Edtl. Asst.

FAY TRAVERS, Production Dir.

W. D. BORNSTEIN, Adv. Mgr.

PAUL M. FUCHS, Adv. Produc.

ROBERT DORIN, Dir. of Advtg.

MILTON GORBULEW, Circ. Mgr.

Copyright © 1960, Photography Publishing Corp., 33 West 60 St., New York 25, N. Y. Phone: PLaza 7-3700. Mid-West representative: Bill Pattis & Associates, 6318 N. Lincoln Ave., Chicago 45, Ill. Phone: IRvington 8-4242. West Coast office: Bert Dellina, 13758 Victory Blvd., Van Nuys, Calif. Phone: TRIangle 3-1153. Yearly subscription, \$4.00 in the U. S. A. and possessions, \$4.50 in Canada, \$5.00 in Pan-American Union and Philippines. Elsewhere, \$5.00. Single copies, U. S. A. and Canada, 40c, elsewhere, 75c. Editorial contributions must be accompanied by return postage and will be handled with reasonable care; however, the publisher assumes no responsibility for return of unsolicited photographs or manuscripts.





Leica the only camera invited to the party

This year is the 35th anniversary of 35mm photography, which is the same thing as saying it's the 35th anniversary of Leica, the camera that started it all. The very first Leicas were masterpieces that revolutionized photography. Most of these early Leicas are still in top condition—evidence of the rugged precision and unwavering quality built into every Leica.

Today's modern Leica—M-3 or M-2—embodies this same traditional Leica craftsmanship, plus an array of automatic features that make it easier than ever to benefit fully from the most important feature of all—Leica quality.

You'll be surprised how easily you can harness Leica quality, how quickly it will make its presence felt in your pictures. See the Leica M-3 and M-2 today at your franchised Leica dealer.

Leica M-3 and Leica M-2 both feature automatic, multiple-frame viewfinders with automatic parallax compensation; both are available with the new 50mm Dual-Range Summicron f/2 lens (focusing and parallax compensation down to 19"). Leica M-3 with Dual-Range Summicron, \$438; the new Leica M-2 with Dual-Range Summicron, \$384. Illustrated coupled exposure meter is optional. Interchangeable Leitz lenses are available in focal lengths from 21mm to 400mm.

LEICA: lifetime investment in photography



E. LEITZ, INC., 468 FOURTH AVENUE, NEW YORK 16, N.Y.
Distributors of the world-famous products of
Ernst Leitz G.m.b.H., Wetzlar, Germany—Ernst Leitz Canada Ltd.
LENSES · PROJECTORS · CAMERAS · MICROSCOPES · BINOCULARS

NIKOR

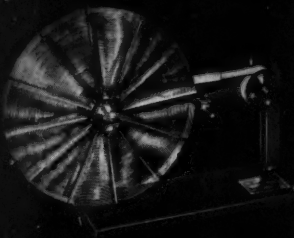
For good
negatives use
the best in
processing
equipment!

LIFE-TIME STAINLESS STEEL TANKS AND REELS

and the best, according to all expert opinion is the original NIKOR. All stainless steel, contamination proof, fog free, break-proof for a life-time. What could be better? Roll and cut film sizes, single and multiple reel types. At all dealers.

NIKOR

The quick, efficient way
to process cine film . . .



PROCESSING MACHINES FOR 16, 35, 46, 70, 89 MM. FILM

far more economical, too. Film is quickly wound onto open construction NIKOR stainless steel reel, and processed in nesting stainless steel tanks provided . . . without removing from reel. Minimum handling. Low in cost. At dealers, or write for bulletin.

BURLEIGH BROOKS, INC.
10 West 46th St., New York 36, N. Y.

NIKOR

Coffee Break WITH THE EDITORS

THIS MONTH'S COVER . . .

What's inside single-lens reflexes indeed! In the one we show it's pretty model Rita Egan, who remains unruffled when her image is bounced off the rapid-return mirror and bounced once again through the viewfinder pentaprism, but can't resist laughing when the mirror flips up and her image is ungallantly flung upside-down onto the film plane. All this imaginary maltreatment was the work of Leonard Balish, who took the photographs, and of art director Ernest Scarfone, who put them together.

JOURNALIST JOURNEYS . . .

The story behind the story on Russian photographers (see page 88) is, we think, quite dramatic—since it ranges over eight months in time and nearly the whole way around the world in space.

It started way back in March 1959. Picture editor Pat Caulfield discovered that Jerry Cooke was in the USSR and sent a cable asking if he'd be interested in doing a story on Russian photographers. The cable was sent to him at the Alma-Ata Hotel in Alma-Ata, a city in Soviet Central Asia not far from China. He replied from Samarkand, another city in Soviet Central Asia (not far from Afghanistan, this one), asking for further details.

Having found that it cost less to send a cable to Central Asia than to Western Europe, Pat Caulfield reasoned that it would not be extravagant to phone. She was right—a three-minute call cost \$12 on weekdays, \$9 on Sundays. We should also mention that for many years she had looked upon Samarkand as the essence of Oriental mystery and romance, and could think of nothing more exciting than calling Samarkand except actually going there. The following Sunday she picked up her phone, asked for a person-to-person call to Samarkand, hung up and waited, and then—anticlimax. "Samarkand is in a strategic

area," said the operator: "It's off-limits to foreign calls."

On the Monday a cable arrived from Jerry Cooke saying that he was now in Moscow, so next day Pat called him there—a comparatively simple matter involving one hour's wait and a relay through London. Thus Pat had some consolation for missing Samarkand, and Jerry got his "further details."

Next came an intermission, with Jerry back in the States waiting for the Russian photographers to send him pictures and information. Around the beginning of May he cabled Karolyov and Garanin at the magazine they worked for, *Soviet Union*: "Photos not yet received." On May 12 a cable arrived from one Bocharov of Soviet



ALAN SHAYNE

Jerry Cooke, between journeys.

Union: "Comrades Garanin and Karolyov have gone on an errand and will be back in Moscow at the end of May."

On June 13, back from his errand, Karolyov cabled Jerry: "Photos sent by airmail," and in due course there came a big envelope resplendent with 19 one-ruble stamps. Karolyov's covering letter was typed in English (*Soviet Union* is published in 16 languages).

(Continued on page 8)

TOO HOT TO HANDLE?

A new regular feature will make its first appearance in the March issue of MODERN. "Too Hot to Handle" will give straight answers to questions that are rarely, if ever, aired in print. Is Y film better than X film? Is it true that Z camera is no good? If you have held back from asking questions like these because you thought them too hot to handle, here's your chance to send them in. Meanwhile, watch out for the first "hot" questions and answers in next month's MODERN.

**From 1:1 (actual size)
to 400mm
focal length
(8 times)**

MADE IN WEST GERMANY



Contaflex SUPER

Only

CONTAFLEX

*offers this at a price and quality
never before achieved*

If you aspire to broader horizons and finer results in photography, Contaflex is the camera for you . . . The speed and ease with which it responds to your every desire will delight you.

For example, to photograph small objects actual size—copies of slides, stamps, coins, etc.—there's the Pro-Tessar M 1:1 lens . . . For extreme telephoto shots, you simply attach the 8x30B Zeiss monocular (400mm) . . . For normal telephoto and wide-angle shooting, there are two quick-change component lenses . . . And an inexpensive set of Proxar lenses will enable you to take close-ups down to $3\frac{1}{2}$ ".

While using any of these accessories, you see the object or scene being taken exactly as it will appear in the picture—no parallax problems. No additional attachments needed.

See Contaflex—the most coveted 35mm single-lens reflex.

Four models from \$109—at leading dealers. Write for literature.

CARL ZEISS, INC., 485 Fifth Avenue, New York 17



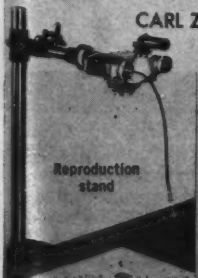
Zeiss 8x30B
monocular; 400mm.
Screws in lens mount



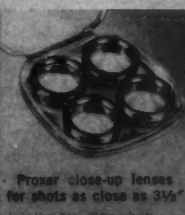
Pro-Tessar M
Ratio 1:1
Bayonet mount



Wide-angle and tele
component lenses
Bayonet mount



Reproduction
stand



Proxar close-up lenses
for shots as close as $3\frac{1}{2}$ "



Attachment for
microscope



Contapal
polarizing filter

COFFEE BREAK

(Continued from page 6)

"I beg you," he wrote, "to excuse me for this involuntary delay which is due to prolonged and distant journalist journeys."

There was now another intermission while Jerry wrote his story. The fun began again early in October, when the story was definitively scheduled for MODERN's February issue and we needed to consult Jerry about some supplementary information. He happened to be on the point of leaving for assignments in Japan and Australia, so the best we could do was snatch a few minutes with him, fire off a couple of questions, and jot down an address in Tokyo where he could be reached for the next two weeks.

There followed some high-pressure airmail exchanges between New York and Tokyo—and matters were cleared up only just before Jerry packed his bags and went on the move.

After that, the Russian story settled down to a stay-at-home existence. As stay-at-home, that is, as any MODERN story—after all, the magazine is printed in Kentucky.

SELLING THE FAMILY . . .

After John Wolbarst's 16-page opus on "The Quality 35mm Negative" appeared in our November issue, we re-



Here's a policeman.

He sings too.

And he takes photos.

ceived startling news from the West Coast. Our California-based advertising rep had read Wolbarst line-for-line, page-for-page, had become a raging 35mm enthusiast, and had gone out and bought a 35mm camera. Biggest problem at MODERN: How to keep the brand he purchased a secret so the other advertisers he calls on won't boot him out of the office.

ARRESTING ARTISTRY . . .

Officer Stephen P. Martin is a policeman in Bridgeport, Conn. Mr. Stephen P. Martin is an amateur photographer who specializes in tabletop work and has carried off dozens of camera club awards. And Steve Mar-

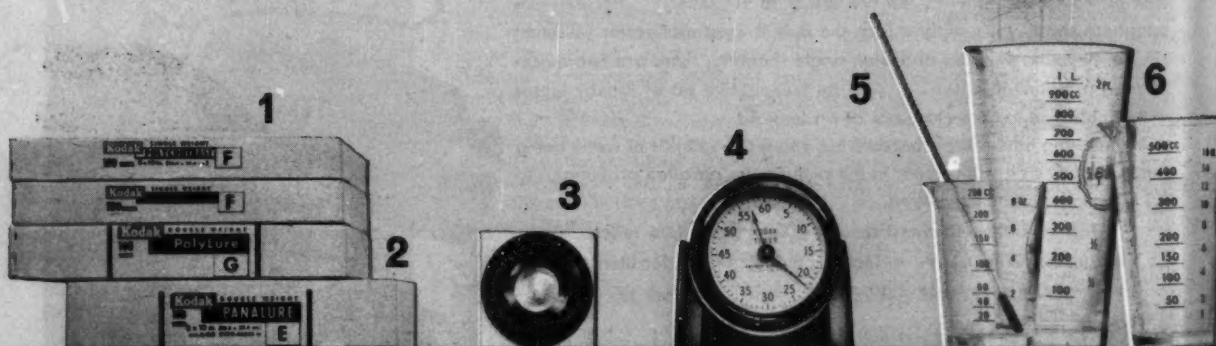
tin is a song-writer, banjoist, and singer who has appeared on big TV shows—Ted Mack's, for example, and Steve Allen's. All three are one and the same man (see pictures above).

In his official capacity, Steve Martin was for 16 years a motorcycle policeman. Then, a couple of years ago, he was injured in an accident and moved to a desk job with the Traffic Division.

As for those photographic awards, he happened to buy a 35mm Miranda one day in 1958, joined the Bridgeport Camera Club, and within three months won ten awards and became vice-president. In the following 12 months he won 36 awards and became president—the office that he holds today.

THE MORE YOU KNOW ABOUT PHOTOGRAPHY...THE MORE YOU WILL COUNT ON KODAK

Activate your darkroom for wintertime



1. The swing is to Kodak Polycontrast Paper because it gives you full control of contrast with just one box of paper. Polycontrast Filters create all four contrasts, plus half-grades in between. Choice of surfaces . . . four in all. Kodak Polycontrast Paper for enlarging or fast contact printing . . . Kodak Polycontrast Rapid Paper for fast enlarging . . . both warm-

black. Kodak PolyLure Paper for extra image warmth and richness, especially fine for portraits. 2. Best way to proof or enlarge your Kodacolor negatives in black-and-white—panchromatic Kodak Panalure Paper. 3. To keep all the quality that's in your negatives, Kodak Enlarging Ektanon Lenses are specially corrected to produce flat fields and sharp images at

the short distances used in enlarging. Focal lengths from 5 $\frac{3}{4}$ inches to 10 inches. 4. Best clock for your darkroom—Kodak Timer—just \$10.50. 5. For accurate color film processing, rely on a Kodak Color Thermometer, accurate to one-half degree at critical 75F and 68F temperatures—\$3.75. 6. Measure solutions accurately—Kodak Darkroom Graduates

Just about his favorite subject for tabletop work is glassware, so the photo shown *opposite page* (the one at extreme right) can be taken as typical—its title is "Glassware." Steve Martin took it on Plus-X film. He used bounce light from a 500W bulb. He exposed for 5 seconds (no speeding!) at f/16. He developed the film in X22. He took the print along to the Bridgeport C.C. and won first prize in their monthly contest.

If we were Steve Martin, it seems to us that we'd get confused as to whether we had a banjo, parking ticket, or camera in our hand. But judging by "Glassware," the multiple life he leads is no problem to Steve.

And anyway, it's nice to know of a policeman who's at home with cart-ridges (film), and barrels (lens), and cells (photo).

RANGE, RANGE ON THE HOME . . .

Apartment hunting? Want to find a simple way of comparing rooms for size without a lot of irksome pacing or tape-measure-wielding? Associate Editor Dave Miller, himself a recent apartment-hunter, solved the problem by taking his 35mm rangefinder camera along. All he had to do was to lean against two walls per room and range on the opposite walls. If he'd wanted ceiling heights, he could have lain on the floor, too.

Contests

All students in junior and senior high schools in the United States and its territories may enter the **33rd Scholastic-Ansco Photography Awards** competition. Cash prizes will be given to national winners, and regional awards will be gold Achievement Keys and Certificates of Merit. Ansco will award two Anscomatic Projectors as school prizes. The New York Institute of Photography will give a complete course in photography to the holder of the best portfolio of photographs submitted by a student in the 10th, 11th, or 12th grades. Closing dates vary with each region, beginning about January 14. A rule booklet with full information is available from Scholastic-Ansco Photography Awards, 33 W. 42nd St., New York 36, N. Y.

The **1960 Kodak High School Photo Contest** will award 338 prizes totaling \$11,750 in cash awards. Entries may be submitted between January 1 and March 31, 1960. Pictures must have been taken since April 1, 1959. A new color section has been added to the previous categories of school activities, people, pictorials, and animals and pets.

Any high school student in the U.S., territorial possessions, or U.S. dependent schools abroad is eligible to enter the contest. Further details about it are available from Kodak High School Photo Contest, Rochester 4, N. Y.

Three Grand Prizes of \$1,000, \$500, and \$250 in equipment will be awarded to the winners of the **Exakta Camera Contest**. Exakta owners may enter the contest by presenting their ideas and suggestions for design innovations on the "Exakta of the Future" and by stating which Exakta features prompted them to select that camera. The contest is open until January 31, 1960. Entry blanks and information are available from camera dealers or from the Exakta Camera Co., 705 Bronx River Road, Bronxville, N. Y.

Entries for the **Third Minox Photo Contest** are due before August 31, 1960. Minox cameras and accessories will be given as prizes in the two divisions, business and pleasure. Entries must have been taken between September 1, 1959 and August 31, 1960. Entries and inquiries should be addressed to: Herbert Baker Advertising, Inc., 737 North Michigan Ave., Chicago 11, Ill. There is no limit on the number of entries in either division of the contest.

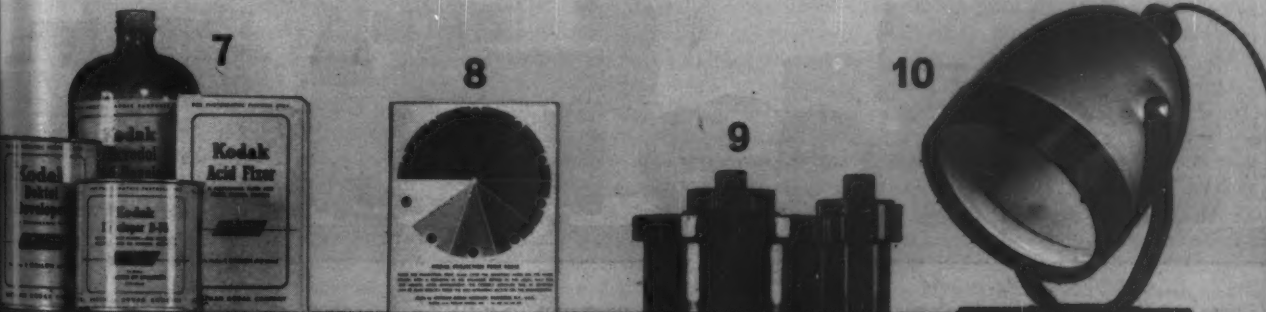
Choose the right paper to give you plenty of working freedom, easy control of contrast, real economy, and convenience. Kodak Polycontrast Paper has these qualities.

Choose a Kodak Enlarging Ektanon Lens to bring the full quality of each negative sharply to the printing paper.

Choose the right chemicals—pure and dependable Kodak chemicals—to awaken the full latent potentials of film and paper.

Choose "little things" to make work go briskly—like Kodak graduates that pour smoothly, a Kodak darkroom lamp that adjusts easily.

To enjoy your darkroom more, choose equipment and materials made by Kodak.



—8, 16, 32 ounces—\$.65 to \$1.60. 7. Kodak Prepared Chemicals are standard and dependable. Some favorites—Kodak Dektol Developer for papers, Kodak Developer D-76 for most black-and-white films, Kodak Acid Fixer for general use. Many

more Kodak chemicals available—all of finest quality and purity, accurately compounded. 8. Save paper with a Kodak Projection Print Scale. Gives accurate test strip of 10 densities with one exposure—\$1.45. 9. Process your No. 135 film

in full light with a Kodak Day-Load Tank—\$11.50. 10. Have safe light where you need it—Kodak Adjustable Safelight Lamp fastens to wall or bench—\$11.50.

Prices are flat and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

LETTERS TO THE EDITOR

Too Many Stories?

Sirs:

May I add a fervent "amen" to the article on black-and-white films, by Lloyd Varden, which appeared in your May issue of MODERN PHOTOGRAPHY.

There is no question but that many, if not most, of the modern photographers are obsessed with film speed and other photographic curiosities rather than with producing fine quality photographs. Photojournalism has become confused with fine photography. The type of photographs which appear in all the magazines we see, but especially in *Life* and *Look*, are not representative of fine photography, but rather of good pictorial story-telling. There is a great difference which most photographers have failed to recognize.

Unfortunately, your own magazine, and others of a similar type, to a great degree, are responsible for this trend.

Perhaps you are defenseless and must go along with the times, but at least fifty percent of the photographs you reproduce are, from a technical standpoint, poor photographs. A shot by Hank Parker, on page 82 of this same issue (May 1959) is an example: it has nothing to recommend it other than the fact that it is a photographic curiosity and it should be an illustration of what the amateur photographer should strive to avoid. Rather, the connotation is that this is some photographic achievement.

I suggest that you keep Mr. Varden at hand. His influence should be broadened.

Stamford, Conn. Howard P. Beever

—We agree with Lloyd Varden. Our own particular argument with photojournalism is that it often uses the ruse of expediency to turn in grainy, poorly focused pictures. It doesn't have to be

that way—except in a few, isolated cases. A little more care would produce a much happier result. However, Hank Parker's high-key picture is an example of excellent studio technique. Effective high key requires much more skill and planning than a straight, normal exposure and run-of-the-mill printing approach. He turned what might have been a rather prosaic photograph into an exciting study.—ED.

No Wasted Words

Sirs:

Recently, *Harpers* wrote an article on today's wishy-washy book reviews and reviewers. Take a look!

Your review of *Wedding Photography Guide* is delightful—the first sentence is a masterpiece.

Green's Farms, Conn. George Cardozo

—We regret to inform reader Cardozo that our opening, "One of the most ghastly books to cross our desk in some time," is no sentence at all—lacking a verb. It is an exclamation of total horror which we could apply equally well to many photo books. And we will call 'em what we think 'em, verbs or no.—ED.

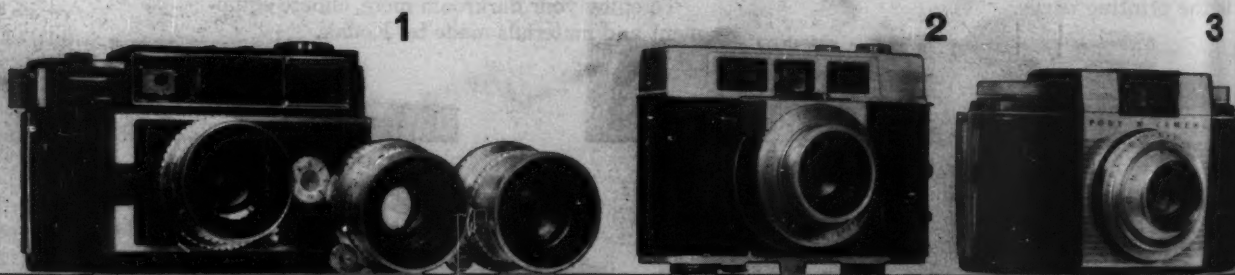
An Inspiration

Sirs:

Alright! Alright! Show me up, I don't care! After reading your latest

THE MORE YOU KNOW ABOUT PHOTOGRAPHY...THE MORE YOU WILL COUNT ON KODAK

For 35mm versatility...



1. Kodak Signet 80—the expert's camera that does everything so easily. You're versatile with the Signet 80—because the fast 50mm rare-element *f*/2.8 Kodak Ektanar Lens interchanges instantly with a 35mm wide-angle or 90mm telephoto.

You're sure—because you have an accurate exposure meter built right in, a coupled rangefinder, and precise, easy viewfinding that shows your subject life-size.

Other luxury "35" features: Rapid "injection" film loading. Shutter speeds to 1/250.

Single-stroke film advance. Plus full family of photo aids. Kodak Signet 80 Camera with 50mm *f*/2.8 lens, \$129.50.

2. Kodak Automatic 35 Camera—for new creative freedom. You get a new kind of picture-taking pleasure, new freedom to concentrate on pictures, with the Kodak Automatic 35.

The fully automatic electric eye meters the light, sets the lens aperture, gives you automatic range from *f*/2.8 to *f*/32 for films

from 10 to 160 ASA.

Plus: Fast single-stroke film advance. Projected luminous-frame finder. Fast focusing by zones. Only \$84.50.

3. Kodak Pony II Camera—simple-to-use 35 for young photographers. Features fast 44mm *f*/3.9 lens, EV settings, zone focusing, Kodalite flash fittings, large optical finder.

Lowest-priced Kodak 35 camera of all at \$29.50. See the Kodak Pony II Camera at your dealer's.

Discovery, I turned pale, my thoughts swirling through my brain, and then the inevitable muttering. *A boy my age making professional headlines in MODERN?* I read it again and I became ashamed of myself. So, I'll just dust off my Exakta and purchase a couple of rolls of film and shoot!!

Here's hoping I make your headlines some day.

New York, N.Y. Arthur Burton, Jr.

—*Talent, not age, counts with MODERN's editors. Reader Burton refers to Discovery No. 47, 19-year-old David Batchelder, November 1959.*—ED.

IN NEXT MONTH'S MODERN

Victorian candid photography:
the work of Paul Martin.

Only Human

Sirs:

Mr. Raphaelson's story on page 72, September 1959—let's have some more. This is not only a funny tale which takes us all back, in memory, to similar situations, but is educational as well. It's a humorous lesson in photography. . . . It's a stopper. I mean by that, it becomes slightly boring to read

about these experts who never make a mistake. Sometimes a picture is printed which, if it were mine, would be criticized for some obvious error but, being by some infallible pro, has only the good features emphasized.

Speaking, or writing, of Eisenstaedt as Mr. R. did in his article, I remember reading of Mr. Eisenstaedt being sent by *Life* to photograph Mr. Wright—recently deceased, nationally known architect. Mr. Eisenstaedt exposed 3 rolls of film, either 60 or 108 pictures to get one. Maybe he should write a book on that assignment.

Sounds like sour grapes? Well, I mean, it's only human to err.

Congratulations to Mr. Raphaelson for his sense of humor.
Westchester, Pa. R. C. Graham

—*When Eisenstaedt went to see Wright, he had no idea of how many photographs would be used, whether they would be vertical or horizontal, or if the picture or pictures had to show Wright standing, sitting, or at a drawing board. That's why he shot several rolls of film. Incidentally, Eisenstaedt showed us all his contact sheets. There were many, many good photographs—any one of which could have easily been used in any magazine in the country. Also, not one was badly exposed or out of focus. And that's something one rarely sees in the average contact sheet of many top men.*—ED.

SALON Calendar

8TH INT. SALON OF PHOTOGRAPHY,
PHOTOGRAPHIC SOCIETY OF ALICANTE,
Alicante, Spain

Closes: January 15

Exhibit: February 15

Fee: No charge

Entry Forms: Sociedad Fotografica
de Alicante, Apartado de Correos
282, Alicante, Spain

*1960 INT. COLOR SLIDE EXHIBITION
PICTORIAL PHOTOGRAPHERS OF AMERICA,
New York, N.Y.

Closes: Jan. 13

Exhibit: Feb. 4-17

Fee: \$1 (pictorial slides only)

Entry Forms: Mrs. Edna Soracy,
23-57 21 St., L. I. C. 5, N. Y.

*3RD WICHITA INT. PHOTOGRAPHIC EXHIBITION,
Wichita, Kansas

Closes: May 11

Exhibit: June

Fee: \$1.25 slides,
\$2.00 prints

Entry Forms: General Chairman,
619 N. Ridgewood, Wichita 8,
Kansas.

* Uses standard PSA practices

For big bright shows...



1. Kodak Cavalcade Projector—automatic projection at its finest. Hands-free, fully automatic changing. Shows regular and super slides at 4-, 8-, or 16-second intervals. Remote control from your chair. Direct control, by powered button or manual advance wheel which lets you back up, skip, or repeat slides. Instant-editing ejector. Selector for 500-watt or 300-watt brilliance. Kodak Cavalcade Projector, Model 510, f/2.8, \$159.50.

2. Kodak 300 Projector—slim, self-cased, easy to carry, weighs only 9 lbs. Sharp 4-inch lens fills big 40-inch screen from only 10 feet. Elevation and focusing knobs on top. Quiet impeller-type blower.

Choose your Kodak 300 Projector with Automatic Magazine Changer for cardboard mounts, \$74.50 . . . with push-pull Kodak Readymatic Changer for cardboard mounts, \$64.50 . . . or with Kodak Universal Changer

for mounts of all types, \$69.50. See your dealer for a demonstration.

3. Kodak 300 Projector—same compactness, portability, choice of changers, but 500-watt brilliance. \$74.50 with Readymatic, \$79.50 with Universal, or \$84.50 with Automatic Magazine Changer.

Prices are list and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

New Photo Books

ASMP PICTURE ANNUAL. Annual of the American Society of Magazine Photographers, 191 pages, illustrated. The Ridge Press, Inc. \$1.50

If you need conclusive proof that photographers do their best work under the direction of editors and art directors, here it is—a volume of abbreviated, disjointed picture essays patched together by the makers and takers without benefit of the strong hand who would throw much of the garbage contained herein, out.

Can you take the introduction at its word . . . "best work . . . the association of the world's leading photographers . . ."? To what smudgy, grainy, grim depths is the world's greatest photography plunging?

From a total membership of about 500, the ASMP editorial committee has selected 35 picture stories or essays from 35 photographers to include in this soft cover magazine sized annual. Herewith a brief digest in part,

if somewhat carping, of the contents:

After an interesting opening double-page spread of a Vanguard rocket exploding at take-off, frightening a clutch of gulls, Burt Glinn's group of rocket launching pictures disintegrate into a rather dull picture of the photographers massed to shoot the take-off and a nondescript road sign. Cal Bernstein's pictures of a drug addict undergoing the agonies of withdrawal are accompanied by a short text by the photographer, part of which insists "any amateur with a box camera and with just a whiff of sensibility could have made a convincing set of pictures." He's right. However, I fail to detect the "sensibility" of Bernstein. His pictures give me, at least, the feeling of a cold, objective camera pointed toward a tortured animal.

There follows a short essay on a small child by Ruth Orkin which proves that children can mug in front of a mirror. Next, Kosti Ruohomaa dis-

plays his rather breathtaking scenes of Maine and is followed by a series of pictures by Alfred Wertheimer of Tony Perkins which I imagine will find a kind word among Tony Perkins' fan clubs.

Jacques Lowe proves on the next pages that it's possible to take very grainy photographs outdoors in bright sunlight in Haiti. One picture of a Haitian girl in church stretching out her arms in imitation of the crucifixion scene high above her head is a masterpiece, however. And it's not grainy.

Andreas Feininger then takes us into the realm of the spider and shows that an old pro can take excellent technical shots under very difficult conditions without grain. Marvin E. Newman's pictures of a strip-teaser indicate that blurred pictures with washed-out highlights, no detail, and no shadows can be taken on a darkened stage.

And so it goes, highlighted in spots by Leo Stashin's touching pictures of a Jewish Home for the Aged, Rollic McKenna's touching pictures of Helen Keller and an excellent section on Russia by Howard Sochurek, Cornell Capa, Jerry Cooke, and Dan Weiner, marred only by a group of senseless Bob Hope pictures by Erich Lessing. (When will photographers learn that a famous face is insufficient for good photography all by itself?)

Overall, the *Annual* renders a grim picture of life—laughs are few. Does

Here are 3 smart ways to

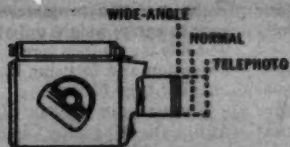
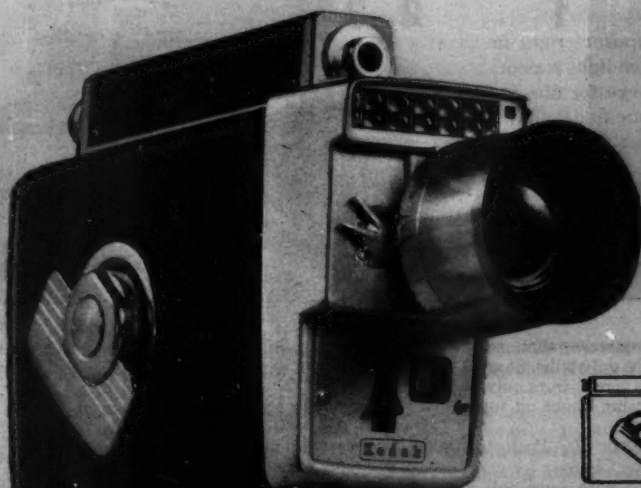
1. New Kodak Zoom 8 Camera (Automatic f/1.9)
Smart—because it lets you make professional zooms with a flick of your wrist . . . while an electric eye automatically sets the lens for you.

To zoom in, you slide the lens barrel forward and you go smoothly from a wide-angle to a telephoto view of your subject. Slide the lens barrel back and you zoom away.

This versatile Kodak Zoom Lens also works like a three-lens turret. You can set it for wide-angle, normal, or telephoto shots *without* removing the camera from your eye.

Sensitive electric eye sets the lens automatically to any light, signals when light is poor. Meter dial adjusts for film speeds from 5 to 40.

Also: enclosed telescopic viewfinder with adjustable eyepiece; footage meter that resets automatically. It's well worth a visit to your dealer now to see the new Kodak Zoom 8 Camera. \$139.50



THE MORE YOU KNOW ABOUT PHOTOGRAPHY . . . THE MORE YOU WILL COUNT ON KODAK

the ASMP feel that only seriousness and sorrow run deep and any subject not suffering is a thin-skinned, superficial soul at best? And where are the still lifes, the commercial work which would relieve the steady outpouring of the photojournalists?

Perhaps the single most concise, moving, descriptive creative act in the entire book is the short paragraph by *Life* Magazine Managing Editor Ed Thompson describing in words the last months in the life of photographer Lisa Larsen. If only half the photographic material in the ASMP annual were of that caliber!—H. K.

PHOTOGRAPHY ANNUAL 1960, 242 pages, profusely illustrated, soft cover. Ziff-Davis Publishing Co. \$1.25

This year's effort is divided into seven different photographic classifications—photojournalism, a color essay by Richard Avedon, a selection from the recent Museum of Modern Art exhibition, a selection from the New York Art Directors Club exhibition, an international portfolio, pictures that made the annual's editors laugh, and prize pictures of the year.

You may quarrel with a certain number of the selections, be somewhat miffed at seeing all too familiar photographs from various exhibitions and photography shows, and be left slightly cold by the editors' humor. But the overall taste, reproduction, and tech-

nical information for each picture continue to help this annual stand head and shoulders over all of the others.

—H.K.

KODAK MASTER DARKROOM DATA-GUIDE. 28 pages of computers, diagrams and information for darkroom work. Eastman Kodak Co. \$2.95

This darkroom guide combines in one book much of the practical darkroom information found in many of Kodak's separate data books. It supplies the basic working information—including charts, diagrams, and computers—for black-and-white processing, printing, enlarging and copying (using Kodak materials, of course). The information is concise and can be easily applied.

There's even an 18 percent reflectance gray card on the inside back cover of the guide book which may be used for making exposure readings for copy work. This handy guide cannot be too highly recommended for the man with a darkroom.—E. M.

ANIMAL BABIES, by Ylla, with text by Arthur Gregor. 36 pages, 31 illustrations. Harper & Brothers. \$2.75

That children's books are still being composed from Ylla's pictures, now four years after her unfortunate death in 1955, is a tribute to the rare skill which made her one of the foremost animal photographers of all time.

Three- to seven-year-olds will be fascinated by *Animal Babies* and its pictures of animal families which show how different in size and shape animal children are from their parents. There are pictures of lion families, fuzzy sheep, guinea pigs lunching on a lettuce leaf, a mother and baby elephant bathing in a river, and romping tigers, among others.

The pictures, in the unusual intimate Ylla style, are relaxed portraits whose subjects are seemingly caught unawares in various moods of play and eating. The animals are seen close up and appear as fuzzy or feathery as in real life. Our one criticism is that many of the pictures have not received the careful reproduction they merit, and are too contrasty or too flat.

The text, short prose verses, tells a fingernail sketch of the animals activities, such as: "Mother rabbit listens. No one is coming. Quick, quick, little rabbits have their meal."

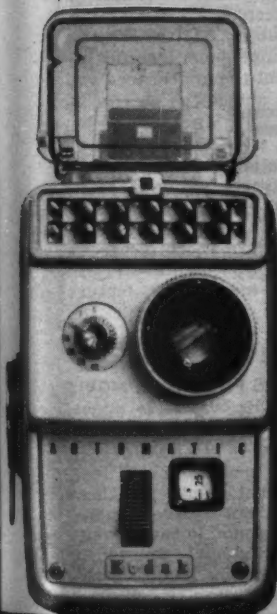
The book is large enough, too, so that a small child will have no trouble holding it and turning the pages by himself.—L.H.

THE ISLAND SHEPHERD, story and pictures by Yolla Niclas, 91 pages. The Viking Press. \$3

Miss Niclas continues the adventures in Maine of David (*David and the Seagulls* was her previous book). As be-

(Continued on page 14)

start making movies



2. Brownie Automatic Movie Camera, $\frac{1}{2}$ / 2.3 Smart—because the Brownie Automatic frees you to concentrate on the content of your 8mm film. The built-in electric eye automatically keeps your exposure right in any light, even warns you when light is poor.

Also: dial adjusts electric eye for film indexes from 5 to 40; multi-frame finder shows fields for wide-angle and telephoto converter lenses; footage meter resets automatically. Only \$74.50

3. Brownie Movie Camera, Turret $\frac{1}{1.9}$ Smart—because this 8mm Brownie Camera gives you the versatility of a sharp-shooting three-lens turret... at a budget price! Just turn the turret to take normal, wide-angle, and telephoto scenes with a fast $f/1.9$ lens system. Only \$67.50. Single-lens models from \$32.50

Prices are list and are subject to change without notice



EASTMAN KODAK COMPANY, Rochester 4, N.Y.

Kodak

See everything WITH ONE LOOK in the finder

PERFECT VIEWING



EXPOSURE



the Automatic BESSAMATIC 35mm Reflex

Just match the exposure meter pointer with the Magic Circle. Both appear in the viewfinder. Automatically get correct exposure, shutter speed and lens opening.

The two way focusing system is automatic with all interchangeable lenses. So is the diaphragm which is wide open when you view and compose, and adjusts automatically to preset aperture when the shutter is snapped. No parallax error.

Synchro Compur 1/500 shutter. Standard lens is the famous 50mm f/2.8 Color Skopar. Also takes the Voigtlander-Zoomar f/2.8 lens. Bessamatic with 50mm f/2.8 Color Skopar \$220.

REAL INTERCHANGEABLE, FULL LENSES — specially ground for color. Telephoto: Voigtlander Super-Dynarex, 135mm f/4.0 —\$79.50. Wide Angle: Voigtlander Skoparex, 35mm f/3.4—\$79.50

Also be sure to see the VOIGTLANDER-ZOOMAR LENS

Shoot wide angle at 36mm and quick change to telephoto at 82mm or any desired focal length in between. Just move the ring on the lens barrel while viewing—see your picture zoom larger and larger—stop where composition suggests and SHOOT! At all focal lengths, choose any aperture from f/2.8 to f/22. Fully automatic on the Bessamatic, \$298. Semi-automatic on most single lens reflex cameras with focal plane shutters, \$318.



SINCE 1756

VOIGTLANDER

H. A. BOHM & COMPANY, SOLE AMERICAN IMPORTERS • 2814 WEST PETERSON AVE., CHICAGO 45, ILL.

NEW BOOKS

(Continued from page 13)

fore, her text, primarily for children, seems to strike the right note, as do the pictures. Unfortunately the reproduction of many robs them of their original beauty. A special citation of incompetence should go to whoever was responsible for placing the lamb on page 54 so that the center of interest, its eye, falls right in the center binding of the book.—H. K.

INDIA IN COLOUR, 70 color photographs by Suzanne Hausammann. Introduction and text by Mulk Raj Anand. McGraw-Hill Book Co. Inc. \$17.50

If you like to travel; if you're curious about exotic lands; if you love to look at beautiful photographs beautifully reproduced, here's a book for you. Suzanne Hausammann's color pictures impart a great deal of useful information about India: its customs, society, dress, manners and history. In addition they communicate the spirit and significance of the subject.

Any photographer interested in doing serious interpretive documentary work could learn a great deal from Miss Hausammann's techniques. She moved in close to frame a foot and sandal, a speckled elephant's ear, the feet of a statue of the living Buddha, a detail of the magnificent Jain Temple in Calcutta. When she photographed bathing in the Ganges, she stood back and used a long lens. In other cases she used normal or wide-angle lenses, and varied her angle, shooting down or up, or even tilted the camera to the side. In no case was the technique used for its own sake. And even more important, in no case does the technique—or the photographer's personality—dominate the subject matter. This is clearly an attempt—a successful attempt—to present the appearance and meaning of the subject as clearly as possible.

The text, too, is excellent. There is a brief, lucid history touching on cultural, social, political, religious, artistic, military and economic aspects of the country. And interspersed among the photographs are short pieces on various other aspects of life.

Altogether, a magnificent picture book. I cannot recommend it too highly.—P. C.

LENS TECHNIQUES FOR COLOR MOVIE MAGIC, by Glen H. Turner, 96 pages, many pictures and drawings. Camera Craft Publishing Co. \$1.95

Amateur film makers have long needed a book that would tell them something more about their lens equipment than can be found in the average camera operating manual—or even in some purported motion picture texts. Texts that fill the shelves.

Turner does a mighty good job of describing the meaning of various (and usually confusing) items such as

(Continued on page 45)

BUY

BRAND NEW!
Praktina FX
50mm Automatic f2. Reflex
List 297.00
SPECIAL
159.50
Case 7.95

WITH

Contaflex—Brand New

Super Contaflex 180.00
Contaflex Alpha 83.50
Contaflex Beta 98.50
Contaflex Beta 127.50
Cases—12.00 Additional
Flash—9.95 w/Battery & Shoe

We Have It! The Newest Electric Eye Camera

BEAU LIGHTOMATIC
Takes perfect pictures automatically
Features: electric eye exposuremeter coupled
to lens and shutter • sharp f1.9 lens • auto-
matic parallax correction • 1/1000 shutter
List price 110.00
\$69.50
sold only w/case 7.50 extra

BRAND NEW KODAK RETINA IIIS

Newest Model
with f2.8/50mm Xenar lens
auto., exp. control, built-in
light meter, parallax correction,
accepts fully interchangeable
lenses from 28-135mm. List \$175

SPECIAL
96.95
sold only w/case 8.95 extra

BRAND NEW! 8mm BAIK CINE

ACTION EDITOR!
• With Splicer & Rewinds
• Portable Carrying Case
Available in 16mm
(Same Price)

SPECIAL
29.95
List 51.90

SPECIAL SALE ON

	List	Spec.
Retina Longar Telephoto	80.00	48.50
Retina Curtar 14/35mm	77.50	48.50
Retina Curtar 15.6/35mm	50.50	39.50
For 111s only:		
Tele Arlon 14/80mm	78.50	51.50
Curtagon 12.8/35mm	74.50	48.50

Special! SLIDE TRAYS AND CASE

12 UNIVERSAL TRAYS
Fits TDC,
B & H Viewer,
AO Executive &
Keystone Projectors
Carrying Case
24 Slide Trays & Case 18.95
Add'l trays 4 for 1.79
24 tray case shipped express
charges collect
6.94
List 14.95
COMPLETE

It's Revolutionary! THE NEW "DO-IT-YOURSELF"

**Rox-Combi Genuine
Leather Gadget Bag**
ROX 8 714x334x17 17.49
ROX 11 714x334x17 20.29
w/pocket ROX 8 714x334x17 24.74
ROX 11 714x334x17 27.54
w/pocket ROX 11 714x334x17 29.59
ROX 11 714x334x17 31.59
w/pocket
You design and make the compartments
to suit your requirements! Whether you
own a miniature camera with a variety
of accessories, or a twin lens reflex.
Additional inserts — 1.00 per set.
All Bags fitted with Adjustable Flexible
Inserts
Another FIRST
from
Haber & Fink!

BRAND NEW Weston III or G.E. Golden Crown

EXPOSURE METER
Reg. 32.50
SPECIAL
22.50
• Imported Alfox photo
electric exposure
meter... with case
and chain
Special 5.95
List 9.95
Free
Carrying
Case

Brand New ULTRABLITZ SUPER COMET Strobelite

Sealed rechargeable nickel
cadmium batteries, AC Operation
list 54.95
Special!
33.49
AC Cord 98¢
FREE! Coil shutter cord with each unit.

BEWARE OF IMITATIONS

All our cameras are NEW and
come with Import Certificate and
Guarantee Cards.

Exclusive at HABER & FINK

The Only Available 2 1/4 x 2 1/4
NEGATIVE ALBUM
Also for 35mm
• Capacity 240
negatives
(40 pgs.)
• 8x10 1/4 inches
• Hard Cover
Binder
198 SPECIAL 3 for 5.99

Special Purchase New Expo-Rite LVS-EVS

Exposure Meter
Clip on direct reading also
available for Polaroid and
Movie.
List Price 9.95 **SPECIAL** **3.49**

WARREN Imported BINOCULARS

Individual Focus
6 x 30 12.49
7 x 35 14.49
7 x 35 14.49
7 x 50 18.49
10 x 50 34.49
18 x 50 39.49
20 x 50 29.49
FREE! Deluxe Leather Case
For Central Focusing
Add \$1 plus F.E.T.
—Finest Quality SUPER WARREN
List Spec.
7 x 35 CF 89.50 43.00
7 x 40 CF 94.50 38.00
9 x 40 CF 99.50 55.00
7 x 50 CF 109.50 66.00
plus 10% F.E.T.

IN STOCK A complete line of POLAROID CAMERAS and Accessories — Write for Special Prices!

HABER & FINK Inc.

12 Warren Street, New York 7
Phone BA 7-5800

ONE OF AMERICA'S LARGEST INDEPENDENTLY OWNED EXCLUSIVELY PHOTOGRAPHIC STORES

Terrific Buy! Act Now!

AIREQUIPT MAGAZINES
3 for 4.29
Minimum Order 3
1.49
SPECIAL
Carrying Case
with 12 Mag. 18.95

SLIDE PROJ. SPECIALS

Bausch & Lomb 300 Watt
w/Remote Control 74.90
Argus 500W Electronic Fully
Auto. w/Remote Control L.P. 99.95
Kernstone 511 500W Fully Auto.
w/Remote Control L.P. 119.50
Kodak Casaflex 500W
Latest Model L.P. 159.50
Famous Make Completely Auto.
Slide Proj. 300 W Reg. 69.50 39.50

BRAND NEW! SAVE 47% OFF LIST

YASHICA 8mm MOVIE CAMERAS
• Model 8T2—2 Lens Turret—1.4 Normal and Telephoto
List 119.50—Spec. 68.95
• Model 8T—2 Lens Turret—w/1.4 normal lens
List 79.95—Spec. 48.29

SPECIAL Brand New 4x5

**PACEMAKER
CROWN GRAPHIC**
Model CF 804—
169.95

WRITE FOR
LITERATURE AND
PRICE QUOTATIONS.

Beauty Super 'L'

Built-in Exposure Meter with
newest plug-in Rangefinder. Fast
f1.8/45mm coated lens.
• Cross-coated LVS shutter,
speeds to 1/500th
• Full M42 flash sync.
• Coupled Rangefinder
• Parallax correction
• 5/ Cocking Shutter exp. count
\$44.95 sold only
w/Case 4.95 extra

Brand New disc. model REVERE 85D 8mm

MOVIE PROJECTOR
500 Watt including case &
WA Supp. Lens List 124.50
SPECIAL
69.95

RETINA IIIC

Capital "C" Model
Latest Model newest multi-frame finder
SCHNEIDER-XENON f2.8 Lens, built-in
exposure meter, Compur MV shutter, LVS,
ASA & feet calibr.
SPECIAL **93.95**
sold only w/case 8.50 extra

SPECIAL PURCHASE — BRAND NEW

80mm f1.8 KOMURA LENS
• cpd. Leica screw mount • click stops
List 129.50 **SPECIAL** **39.50**

Case 1.50 Add'l
Parallax Correction Finder 3.50 Add'l
Adapter for Leica M2 7.50 Add'l
Can Be Used on Any Camera With
Leica Mount

HABER & FINK IS A FRANCHISED LEICA, BOLEX & EUMIG DEALER.

COMPLETE STOCK ON HAND AT ALL TIMES! — WRITE US YOUR NEEDS

• (NEW) 7" Reel plastic recording tape
1.39 each (6 for 7.94)
• (NEW) Penta prism w/rdr and case for Exakta 19.95
USED Stereo Realist 3.5 42.50
USED Polaroid 95 44.50
Write for our special prices on Polaroid Cameras and Accessories.
Immediate delivery on all items.

New Ultrablitz Strobe Specials

Motor, Ricad, 100 W/S 87.50
Master II, Wet Cell, 125 W/S 44.50
W. II, Wet Cell, 125 W/S 59.50
Expert LVA, Wet Cell, 50 W/S 31.50
Supreme, Wet Cell, 225 W/S 49.50
Shutter Cords for Most Cameras 2.50
AC Chrg. Cord for Comet, Metzer 1.10
Bounce Bracket for Shoe Clips 2.95
Wet Cell Battery 8.50

1988 CAMERA CROSSROADS OF THE WORLD.

QUALITY CAMERAS SINCE 1910



BRAND NEW RETINA REFLEX (E K MODEL)

40% Discount

Features fast Schneider Xenon F/3.5 Lens with shutter speeds from 1 to 1/500th second plus B.
Regularly \$215.00
Big Bass Saving of \$84.95. NOW **\$129.95**
CASE\$11.95 (Sold only with case)
BASS Price
Retina IIC\$99.80
Retina IIC\$93.50
\$14.50 Case\$9.95 (Sold with case only)
Shpg. Chg. \$2.00

ONLY
10% DOWN

PERFECT FOR COLOR



Good
Pictures
are Easy
with the
Latest...

KODAK Signet 30



50% OFF!

Fast 44mm Coated Hektar F/2.8 Lens. 8 speeds from 1/4 to 1/2500 sec., plus B. Synchronized at 1/30 for No. 5, 25 and M-2 bulbs; 2 all speeds for electronic flash. A real buy!
Regularly \$35.00. NOW **\$27.50**
50% Discount
Case\$9.95 (Sold with case only)
Shpg. Chg. \$1.00

ROYAL 1.9E CAMERA

A low-priced precision camera with Super F/1.9 Lens and a Built-in Exposure Meter.
Regularly \$79.50
50% Discount **\$38.25**
Case\$9.95 (Sold with case only)
Shpg. Chg. \$1.00

BASS MAIL ORDER FORM

BASS MAIL ORDER BARGAINS! 35mm CAMERAS

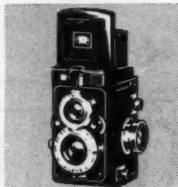
Description	BASS PRICE
Aires IIC F/1.9 (New)	\$59.50
Argus Matchmatic Kit (New)	48.95
Argus C-4 Kit (New)	39.50
Beau Lightomatic F/1.9	69.50
Canon P (Body)*	98.00
Canon Flex F/1.8*	209.50
Contax IIA F/2 Sonnar	174.95
Contax IIA F/1.5 Sonnar	199.95
Contaflex Super F/2.8*	139.95
Exakta IIA F/2 Auto Biotar	219.50
Fujica F/2.8 35ML*	46.50
Kodak Signet 40 w/flash (New)	42.50
Kodak Signet 80	89.50
Konlette	16.95
Leica M-3 (Body only)*	189.00
Minolta 35	29.95
Nikon SP (Body)*	169.00
Olympus Ace S*	52.00
Olympus Autowide*	66.50
Petri F/2.8 Green-O-Matic*	42.50
Petri F/1.9*	56.00
Retina IIS F/2.8	96.50
Voigtlander Vitomatic I*	62.50
Yashica YF F/1.8	99.50
(Case extra add \$10.00) (Sold with case only)	

TWIN-LENS CAMERAS

Minolta Autocord*	\$49.95
Minolta Autocord L*	79.95
Rolleiflex T*	119.00
Rolleiflex*	186.00
Rolleiflex 4x4*	69.50
Yashica A*	19.95
Yashica Mat*	49.50
Polaroid 800 Set*	99.50
Polaroid 95B*	69.95
*Like New	Shpg. Chg. \$1.50

AMERICA'S UNIQUE CAMERAS

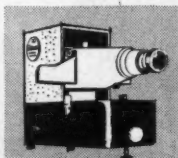
ZEISS IKOFLEX



The "Favorite"... World renowned reflex camera! Features a built-in photo-electric exposure meter; lens is Zeiss Tessar F/3.5 with Synchro Compur Shutter MXV, 1 to 1/500 sec. plus B and self-timer with L.V. settings. Don't miss this!
Regularly \$159.95.

50% Discount **\$79.50**
\$14.95 CASE\$11.95 (Sold with Case only)

POLAROID (5 in 1) SLIDE PROJECTOR



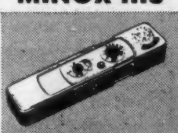
Features:
• 500 Watt Blower Cooled
• 61/4" F5.6 A.G. Lens
• Self Contained Case
• Accepts 3 different Slide Transparencies
• 2x3, 2x2, Polaroid
• T-46, All 2x2 Mounts,
35mm, Bantam, Super
Slide
• Includes Case &
Adapter for 2x3
Regular Price \$109.95.

50% Discount **\$54.50**
Bass Price
Adapter for 2x3
Slides\$4.50
Shpg. Chg. \$2.50

TRIPOD SALE Over 50% Discount

Reg. \$16.95
\$8.45
Dance 3 section with lift, 60" open, 28" closed, 14" elevator.
Shpg. Chg. \$1.00

MINOX IIIS



Sub-Minature
(1 Year Guarantee)
16mm F/3.5 Lens, focuses from 8" to infinity, speeds from 1/5 to 1/1000 second. Complete with Case and Chain.
Regularly \$139.50. Like New* **\$59.50**
You SAVE \$80.00
MINOX IIIS\$113.50 (Shpg. Chg. \$1.50)
*Used

PRAKTICA FX-3



Popularly priced with many deluxe features; including internally coupled automatic lens; coupled film transport; 1/800 sec. shutter. Has F/2.8 Tessar Auto. Lens.
Regularly \$149.95.

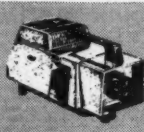
50% Discount **\$74.50**
\$12 CASE\$9.95 (Sold with case only)
Shpg. Chg. \$2.00

KODAK Automatic 35



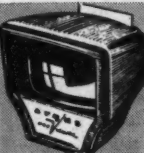
A precision miniature with Electric Eye Control! Takes brilliant color or black-and-white. Has fast F/2.8 Lens; manual control for flash; easy loading.
Regularly \$44.50.
You SAVE **\$25.00**
Bass Price\$19.50
\$13.50 CASE\$9.95 (Sold with case only)
\$1.00 Shpg. Chg.

REALIST "400" SLIDE PROJECTOR



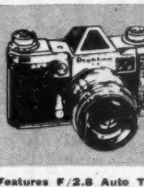
For 35mm or 127 camera, universal Cool running, projects color slide, big, bright and sharp.
Regularly \$22.50.
You SAVE **\$7.55**
Shpg. Chg. \$1.00

ARGUS COLOR SLIDE VIEWER



Lights up automatically on large TV-type screen.
Regularly \$7.95.
You SAVE **\$4.95**
\$3.00\$3.00 (Shpg. Chg. \$1.00)
ONLY 10% DOWN

PRAKTINA FX



Features F/2.8 Auto Tessar Lens. Focal plane shutter with speeds from 1/2 to 1/500th sec. Synchronized for flash.

Regularly \$219.00.
You SAVE **\$114.95**
\$105.05
\$12 CASE\$9.95 (Sold with case only)

With F/2 Biotar
Bass Price\$134.50

With F/1.9 Quinon
Bass Price\$149.50
Shpg. Chg. \$1.50

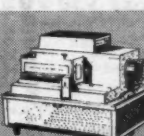
HEILAND PENTAX



35mm single reflex camera with Auto-Takumar 55mm F/2 with automatic diaphragm; instant action f/stop. Shutter: speeds 1 sec. to 1/500 sec., plus Time and Bulb. Interchangeable lens mount.

Regularly \$179.50.
You SAVE **\$129.50**
\$50.00\$10.95 (Sold with case only)
Shpg. Chg. \$1.50

ARGUS 500 AUTOMATIC PROJECTOR



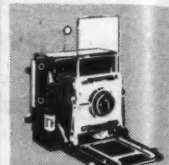
Takes 35mm, Bantam or Super Slides. 500-watt Lamp. Powerful blower cooling. Complete with Magazine and Carry Case.

Regularly \$69.50.
You SAVE **\$48.95**
\$20.55!\$2.00 (Shpg. Chg. \$2.00)
\$42.50 300 ARGUS AUTOMATIC \$42.95

\$99.95 500 ARGUS ELECTROMATIC \$69.50
Shpg. Chg. 1.50

ONLY 10% DOWN

4x5 CROWN GRAPHICS (Latest Model)



Acclaimed by Newspapermen, Professionals and Amateurs, Alike!

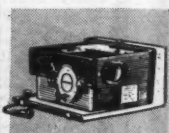
Includes Crown Graphic 45 with Graphite Rangefinder, Graflexite Flash Bracket and 135mm Schneider Xenar F/4.7 lens with flash Synchro Compur Shutter; Graflex Back has Ektalite Field Lens.

Regularly \$275.00.
You SAVE **\$179.00**
\$96.00.

\$25 PRESS CASE \$19.95
Shpg. Chg. \$2.00

ONLY 10% DOWN

KODAK CAVALCADE # 520



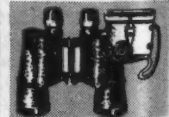
Changes slides big and bright quick-as-a-wink at selected intervals. Also changes slides by remote control... manually advance and reverse. Even edit in case with "pre-view" Screen, 500-watt Lamp.

Regularly \$124.50.
You SAVE **\$89.50**
\$35.00

\$69.50 Kodak 300 with Universal Changer\$47.50

\$99.95 Bausch & Lomb #305 Projector\$49.50
Shpg. Chg. \$2.50

(Prism) BINOCULARS Coated



Brand New! Includes CASE, 7x35 Ind. F.

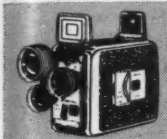
Regularly \$28.95.
58% Discount **\$14.95**
Add 10% F.T.T.
Shpg. Chg. \$2.00

BASS 50 YEAR

MAIL ORDER FIRM

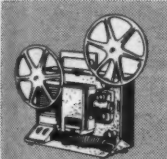
BY BASS!

BROWNIE 8mm TURRET MOVIE CAMERA



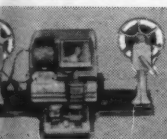
Fast F/2.5 Lens... completely equipped for regular, telephoto and wide-angle.
Regularly \$30.50
50% Discount **\$15.25**
\$15.25 BROWNIE TURRET, F/1.9 \$39.95
Shpg. Chg. \$1.50

ARGUS M-500 8mm Projector



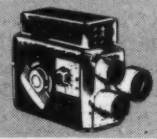
Operates Forward, Still, Reverse, Sharp F/1.9 wide-angle lens. With 400-ft. reel. 900-watt Lamp.
Regularly \$88.95
You SAVE **\$59.50**
\$29.45
Shpg. Chg. \$1.50

MANSFIELD ACTION EDITOR



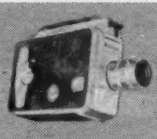
All die-cast constructed, with automatic splice, 1600 ft. rewinds. Brilliant 2 1/2" x 3 1/2" picture screen.
Regularly \$34.50
50% Discount **\$17.25**
Shpg. Chg. \$1.50

BROWNIE 8mm Scopesight MOVIE CAMERA



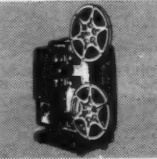
Coated F/1.9 Lens... Has built-in Exposure Meter with pointer visible in viewfinder.
Regularly \$89.50
You SAVE **\$69.50**
\$20.00
Shpg. Chg. \$1.50
Case \$7.95

KEYSTONE 16MM MAGAZINE CAMERA



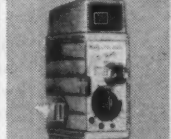
Coated, color-corrected 25mm F/1.9 Lens. Interchangeable lens mount accepts all standard "C" Thread wide-angle and telephoto lenses.
Regularly \$139.95
60% Discount **\$56.00**
Shpg. Chg. \$1.50

KODAK CINE Showtime



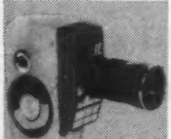
Fully automatic... threads itself all the way! Brilliant new-design lamp, fine optics. With 400-foot reel capacity. A buy!
Regularly \$137.50
You SAVE **\$98.00**
\$39.50
Shpg. Chg. \$2.00
ONLY 10% DOWN

Bell & Howell 220 8mm Movie CAMERA



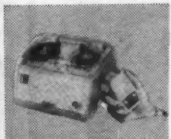
10mm F/2.5 coated Comet Lens. Continuous run lock; positive winding. Takes color or black-and-white pictures.
Regularly \$38.95
50% Discount **\$19.95**
Shpg. Chg. \$1.00
ONLY 10% DOWN

YASHICA 8mm ZOOM CAMERA



Built-in F/2.5 Zoom lens focuses from 8-ft. to infinity. Has 6 speeds: 8 to 48 f.p.s.
Regularly \$89.50
You SAVE **\$69.50**
\$20.00
Shpg. Chg. \$1.50

G. B. C. Stenomaster



2-speed, dual-track record-player; can be used as dictating machine; fast forward and rewind; takes 3 1/2" reel. With Milm, Tape and Reel.
Regularly \$159.50
You SAVE **\$98.00**
\$61.50
Shpg. Chg. \$1.50

YASHICA 8T 8mm Movie CAMERA



Turret type with one Xanon F/1.9 Lens. 6.5mm Zoom viewfinder to 38mm Telephoto 7 speeds, 8 to 64 f.p.s.
Regularly \$78.50
You SAVE **\$56.00**
\$22.50
Shpg. Chg. \$2.00

Bell & Howell 363 SUPER AUTO-LOAD



Rugged, compact all die-cast aluminum projector with 3" F/1.6 Lens. Features speed-up or slow-down projection.
Regularly \$139.50
You SAVE **\$98.00**
\$41.50
Shpg. Chg. \$2.00

Westinghouse FLASHBULB JAMBOREE!



40% Discount
List Price
\$5 Case (144) \$31.00 \$12.99
\$28 Case (144) \$28.00 \$19.00
Shpg. Chg. 50c

BRAND NEW! ELECTRIC EYE



KODAK Scopesight

Regularly \$78.95
40% Discount **\$47.95**
Case \$7.95

Features hard-coated F/1.9 Lens, easy spool loading.

16mm Movie Cameras

BELL & HOWELL 100' 70 SPIDER F1.9*	249.00
CINE KODAK SPECIAL II 1.9 W/PAR*	745.00
KODAK K100 TURRET F1.9*	179.50
BELL & HOWELL 240 EE ELECTRIC EYE*	229.50
C16R EUMIG 16MM TURRET 1.9*	295.00
KEYSTONE 16MM MAG. 1.9*	49.95
REVERE 16MM MAG. 1.9*	59.95
BELL & HOWELL 16MM MAG. 1.9*	49.00
KEYSTONE EXECUTIVE K56 1.9*	98.00

*Like New

QUALITY CAMERAS SINCE 1910



1900 CAMERA CROSSROADS OF THE WORLD

50% DISCOUNT

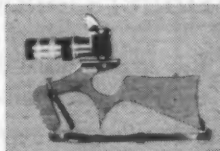
A Superb Instrument—A Spectacular Priced
8MM SPIDER TURRET REXER
with WOLLENSAK CINE RAPTOR 13mm F/2.5 LENS
• Electric Motor Runs Continuous
• Zoom Finder 5.5mm to 75mm
• Variable Speeds
Regularly \$139.95
50% Discount **\$69.50**
BASS L-O-W Price
REMOTE CONTROL LINE.....\$5.75
Shpg. Chg. \$1.50



10% DOWN

CAMERA GUNSTOCK MOUNT by DASCO

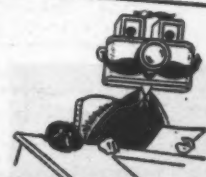
At Amazingly LOW, LOW Price! Only **\$21.95**



ONLY 10% DOWN

BASS SAYS SAVE MONEY BUY PHOTO POST.

MAIL TO:



BASS CAMERA COMPANY
179 W. MADISON STREET
CHICAGO 2, ILLINOIS

SEND AMOUNT NAME ADDRESS CITY ZONE STATE

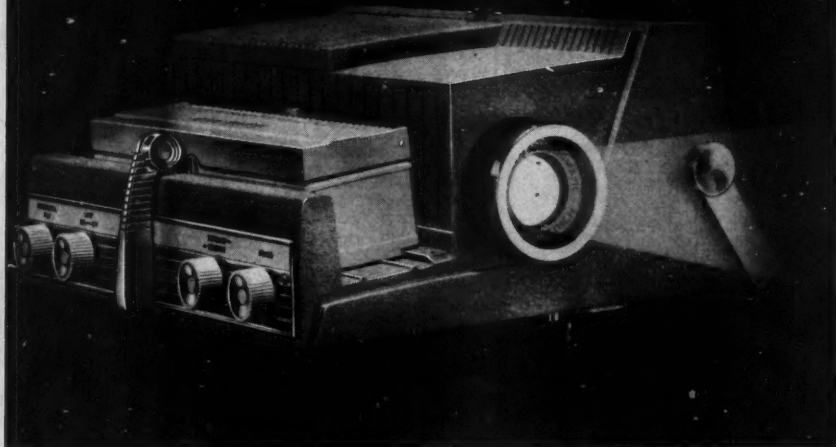
Bass Catalog (Send 25¢ For Postage & Handling)
Items Not Listed We Will Quote Prices.

8mm Movie Cameras

	BASS PRICE
ARGUS M3 Cinechronic	112.50
BAUER 1.9*	49.00
BELL & HOWELL 252B	29.00
BELL & HOWELL 252TA	49.50
BELL & HOWELL 393E*	119.00
BELL & HOWELL 172B	9.00
BELL & HOWELL 134	44.50
BOLEX C8 F2.5	39.95
KODAK BROWNIE F2.3	19.95
KODAK MEDALLION F2.5 MAGAZINE	44.50
DEJUR MAGAZINE F2.5	39.50
EUMIG F2.7 ELECTRIC*	29.95
EUMIG ELECTRIC R TURRET*	69.50
EUMIG UNIELECTRIC*	89.00
KEYSTONE K20*	23.95
REVERE CINE ZOOM CA-7	116.68
WOLLENSAK 72 MAGAZINE*	44.50
WOLLENEAK 42 F/1.8*	39.95
WOLLENSAK C 47 F/1.8 ELECTRIC*	55.00

R ANNIVERSARY SALE

Easy Edit While You Show



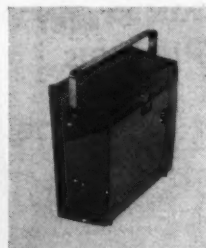
SAWYER'S 500

Comes to hand as naturally as your fingers, makes every slide "come alive"

How to understand that here you get values and features costing up to twice as much in other projectors. You can't be sure until this trim job flirts with you at your dealer's, when you find how well it works with you and what a great show it puts on. Try others, then Sawyer's 500. And think what you'll buy with the cash you'll save.



Easy edit while you show



Handy to use, handy to carry. Slide on the cover and your show's on the road.

\$69⁹⁵

You Get More
Handiness, More Quality
than in many slide projectors
costing up to twice this price!

EXCLUSIVE "Easy Edit" tray. Not only can you project in forward, reverse, or skip sequence, but you can remove and reinsert in the tray without removing tray from projector . . . even while projecting slide on the screen. Tray holds 36 2 x 2 35mm slides, any mount, any order, and super slides, of course. As Modern Photography magazine said, "We crumpled a slide into a horrible mess, but it showed and fed back with no sign of indigestion. It just wouldn't jam." . . . Four-inch f 3.5 3-element coated color corrected anastigmatic lens with micro focus, 500-watt lamp, precision ground condensers and whisper-quiet turbo cooling combine for a professional show.



500
Manual Automatic
Slide Projector

Sawyer's, Inc., Portland 7, Oregon

Price slightly higher in Canada

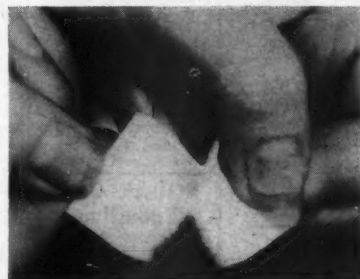
Quality photographic products

THE RUB: HOW NOT TO CLEAN A LENS

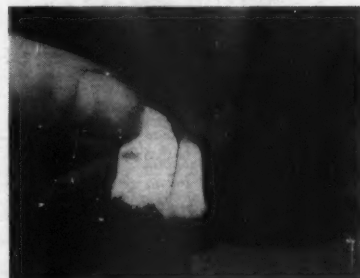
If you've been cleaning your lens by rubbing it with a single sheet of lens tissue, stop! You're grinding dirt and dust right into the surface. One of the safest ways of avoiding unsuspected lens mayhem, according to photographer Fred Plaut, is to make brush out of a single lens tissue (*below*). With this brush you can rub as hard as you like without hurting the lens a bit. And the lens will be cleaner, too.



1. Fold tissue to about 1½-in. square.



2. Tear the square in half.



3. Place halves together and roll.



4. Use roll end against lens surface.

MODERN PHOTOGRAPHY

MR. *Leica*

% OLDEN

MR. *BOLEX*

% OLDEN

MR. *HASSEL*

% OLDEN

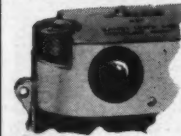
MEET MR. LEICA... we call him "Mr. Leica" because he knows more about the Leica than anyone in the world... He was in Germany when the first Leica was born. For 30 years he breathed, dreamed and lived Leica. **"MR. LEICA"** now heads our special Leica division. Joining him are two of the country's foremost experts in Bolex and Hasselblad, **"MR. BOLEX"** and **"MR. HASSEL."** Together they form the triple threat team of Olden's NEW SPECIAL SERVICE DIVISION... All three are ready to serve you. Pick up your phone... Come in in person... or mail coupon below.

DO YOU KNOW?



Micro-lbso, complete \$115.00

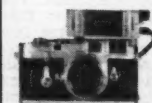
The Micro-lbso Attachment connects your Leica to any microscope, making an ideal unit for Microphotography. Observe your specimen through the viewing telescope, photograph by simply pressing the cable release.



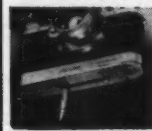
Correction for near and farsightedness as well as astigmatism can be incorporated in your Leica viewfinder. Available for all models from \$9.00 to \$13.50, it allows your eye to get close to the finder for exact picture framing.



The Leitz Focalslide is the most versatile accessory made for close-up and macro-photography. You can even adapt it for photo micrography! Leitz Focalslide \$39.50. Leitz Focalslide for Model IIIG, M2, M3 \$43.50.



THE NEW BRAUN POCKET-PAK World's smallest electronic speedlight. Fully transistorized, 302. flashhead mounts on camera like exposure meter. Even illumination for 65° field, 1/1000 sec. flash, Kodachrome Guide No. 32, re-cycle time 10 sec., rechargeable Nickel Cadmium battery. Braun F-60 with recharging unit \$74.50 Guar. by E. Leitz



The "Leicavert" converts your Leica to a rapid sequence camera, permitting pictures at a rate faster than two per second. Simply replace your base plate; no installation required. Price \$30.00.

FRANCHISED BY LEICA

DO YOU KNOW?



SAVE \$22.50! **PICTURE TIME SPECIAL** **ELECTRIC EYE BOLEX TURRET** with standard and telephoto lenses, governor controlled motor, geared footage indicator, compumatic eye, for all film speeds works behind lens. Reg. \$172 SPECIAL \$149.50



F:1.8 SWITAR TELEPHOTO The superb quality of the Switar telephoto lens, with best resolution, even at full aperture is now available for all Bolex and other 8mm cameras. Focusing range: 1 3/4 feet to infinity, visifocus automatic depth-of-field scale. 36mm Switar F:1.8 \$99.50



VARIABLE SHUTTERS built into Bolex 8 and 16mm cameras, produce fades of professional quality. Simple moving of the control knob opens and closes shutter smoothly, giving a true fade. Bolex 8mm Electric Eye with var. shutter from \$149.50 Bolex H16 Rex, from \$400.00



DECLIC TRIGGER HANDLE now available for all Bolex 8mm cameras, has built-in trigger allowing steady, one-hand operation. Declic trigger handle \$16.00



BOLEX ELECTRIC EYE ZOOM CAMERA perfect zooming from 10mm to 30mm, direct view focusing from 2 1/2 feet to infinity, no parallax problem! Bolex C-BSL with Zoom lens \$264.50 Zoom lens only for all 8mm cameras \$189.50

FRANCHISED BY BOLEX

DO YOU KNOW?



HASSELBLAD SUPERWIDE C the only 2 1/4 x 2 1/4 camera that gives a 90° picture angle with edge to edge sharpness. Zeiss Bioton 38mm F:4.5 lens, built-in synchro-compur shutter, automatic depth-of-field indicator, focusing range: 12 inches to inf., built-in spirit-level, rapid-wind crank, top release, autom. shutter cocking. Hasselblad Super Wide C \$489.50



NEW EXTENSION TUBE 21 extends the minimum focusing range of the 80mm lens down to 16", 150mm lens down to 36", 250mm lens down to 70" for close-up and portrait photography. Extension Tube 21 \$35.50



FLASH GUN HOLDER attaches quickly to the camera and holds all flash and speed lights. Flash Gun Holder \$19.50



WRISTBAND holds knob-exposure meter when regular knob or winding crank is mounted on the 500 C camera. Meter is carried like a wrist watch and can be used for ALL cameras. Wristband \$7.50



ROLL FILM MAGAZINE 16S is supplied with ground glass mask for exact framing and yields 16 superslides per roll of 120 film. Interchangeable for all Hasselblad cameras. Roll Film Magazine 16S \$81.00

FRANCHISED BY HASSELBLAD

OLDEN, America's most exclusive dealer in Leica, Bolex, Hasselblad

Dear Mr. Leica;

- ☐ PLEASE SHIP TODAY...
- ☐ I AM INTERESTED IN...
- ☐ I WISH TO TRADE...

NAME.....
ADDRESS.....
CITY..... STATE.....

Dear Mr. Bolex;

- ☐ PLEASE SHIP TODAY...
- ☐ I AM INTERESTED IN...
- ☐ I WISH TO TRADE...

NAME.....
ADDRESS.....
CITY..... STATE.....

Dear Mr. Hassel;

- ☐ PLEASE SHIP TODAY...
- ☐ I AM INTERESTED IN...
- ☐ I WISH TO TRADE...

NAME.....
ADDRESS.....
CITY..... STATE.....

SPECIAL SERVICE DIVISION of OLDEN CAMERA & LENS CO.

1265 BROADWAY AT 32nd ST., NEW YORK 1, N. Y. • TELEPHONE MU 4-4280

Only the **Baia** Editor has . . .
"SLIP-IN LOADING"
 no threading • automatic focus



IT'S THE EDITOR

WITH *fun*
 BUILT IN

the Challenger

\$34⁹⁵

8 OR 16 MM—TAPE OR CEMENT SPLICER

Baia



BAIA CORPORATION,
 JACKSON 27, MICHIGAN, U.S.A.

The Baia Editor, with fast, easy loading, eliminates the many threading operations necessary with other editors. Slip the film in . . . turn one knob . . . the film is locked permanently into focus and you're ready to edit! That's all there is to it with "slip-in loading"—an exclusive, patented Baia feature.

No editor, regardless of price, offers all the Baia features:

"SLIP-IN LOADING" • ONE BIG SPROCKET GUIDES THE FILM SMOOTHLY—NO FLICKERING OR SKIPPING • EMULSION SIDE ALWAYS UP FOR QUICK SPLICING • LIGHTWEIGHT METAL CONSTRUCTION • FOLD-AWAY REWINDS.

Ask your dealer about the complete line of Baia editing equipment.

NEW...with Automatic Winding

...with Built-in Meter

...with Duo-Lever Focusing

...and it's UNDER

\$250 (...way under!)

RICOHMATIC 225

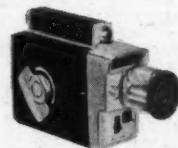
with BUILT-IN 35mm ADAPTER

RICOH CAMERAS, 521 FIFTH AVENUE, NEW YORK 17, N. Y.
 IN CANADA: GENERAL PHOTOGRAPHIC CO., REGINA, SASK.

only
\$99⁹⁵
 plus case

NEW
products

Kodak 8 Features Zoom



A built-in exposure meter for automatic exposure setting and a 9 to 24mm zoom lens are features of the Kodak Zoom 8mm movie camera. The lens can be set at the 9mm wide-angle, 13mm normal, or 24mm telephoto positions. Etched fields in the finder show only 9mm, 13mm, and 24mm fields. You adjust the exposure meter by setting the film index dial on the camera front. Films with exposure indexes from 5 to 40 may be used with the Zoom 8. There's a low light warning signal in the finder, adjustable eyepiece, automatic reset footage counter, and drop-in loading. The Kodak Zoom 8 sells for \$139.50. Write:

EASTMAN KODAK
 ROCHESTER 4, N. Y.

Revere 8mm Zoom Camera



The Revere 8mm Power Zoom Electric Eye-Matic movie camera has an f/1.8 9 to 30mm variable focus lens that zooms in and out at the touch of a button. Touching the button marked telephoto zooms the lens from wide-angle to tele position. With the lens at maximum focal length, a touch of the wide-angle button zooms the lens back to the shortest focal length. The zoom viewfinder shows the exact field of view as the lens zooms. Other features of the camera are: low light indicator, manual exposure control knob, automatic electric eye with provision for films with speeds from 10 to 40, and backlight compensation. Available in either magazine or roll film versions, the Revere 8mm Power Zoom Electric Eye-Matic starts at \$169.50. Write:

REVERE CAMERA CO.
 320 E. 21 ST., CHICAGO 16, ILL.

Konica Zoom Electric Eye

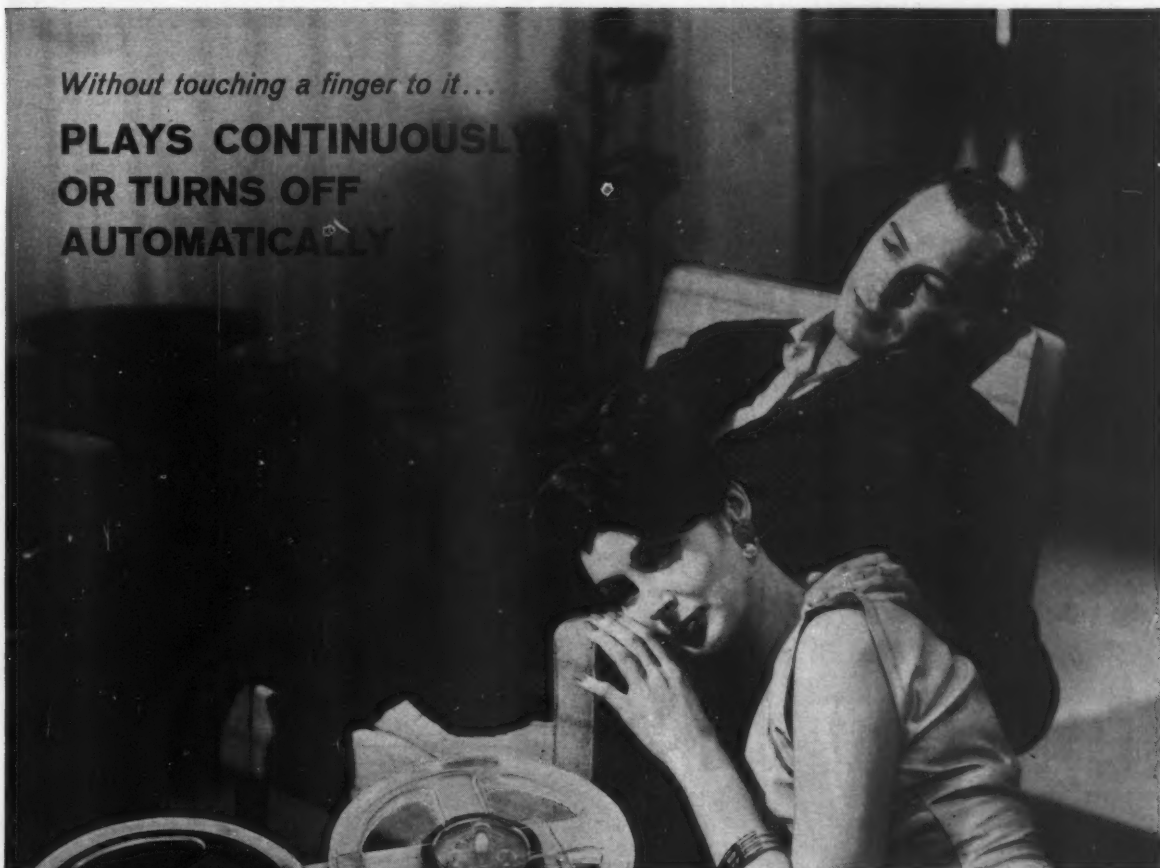


A built-in semi-automatic electric eye, internal zoom lens, electric motor, and through-the-lens viewing and focusing are features of the Konica Zoom Eight 8mm movie camera. The 8-element Hexanon f/2 lens has a variable focal length from 12 to 32mm. Accessory lenses extend the range from 6mm to 48mm. The lens is almost completely recessed into the camera body. Moving the lens aperture ring aligns the photocell needle with the exposure index marker to provide the exposure setting. The prism reflex viewing system has a screen which may be

(Continued on page 22)

Without touching a finger to it...

**PLAYS CONTINUOUSLY
OR TURNS OFF
AUTOMATICALLY**



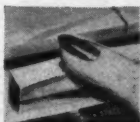
SETTING BY PAUL MCCOBB



Ultra-lightweight and portable
... carry it anywhere!
Letterhead-size, with full
10-watts of power—enough
to fill an auditorium.



Push-To-Talk
switch on micro-
phone permits
precise remote
control of recorder.



Back Space Bar
provides instant
replay of a word,
phrase, or musical
passage as desired.



Illuminated
"record" and
"play" keys on
panel light up
when pressed.



Plays continuous music.

**Repeats any passage. Rewinds or turns
off automatically! Back spaces!**

Incomparable listening luxury! Hours and hours of
musical enjoyment, without any attention whatso-
ever! Or, if you desire, the reel rewinds and recorder
shuts itself off automatically.

You'll find equal pleasure in recording. Just a feather
touch of a key electronically changes function of the
recorder, instantly and effortlessly. A "Back Space
Bar" plays back a word or a sentence—an invaluable
aid for correction and teaching.

Exclusive "Balanced-Tone" emphasizes treble and
bass, giving exquisite depth, more realistic high-
fidelity quality. Full range of 40-16,000 cps., simpli-
fied drop-in loading; dual speeds of $3\frac{3}{4}$ and $7\frac{1}{2}$ ips.;
2-level record indicators; index counter; accepts 7"
reels which play for four hours, using long play tape.

Model T-1600 with remote control, ceramic-type
microphone; two reels; tape and cords, \$299.50.

IN STEREO, TOO... Model T-1616 with built-in
pre-amp. Plugs directly into hi-fi system. Track
shifting mechanism enables playing 2 and 4-track
stereo tape. Track dialing feature permits record-
ing up to 4 separate monaural tracks on single
roll of tape saving up to 4 to 1 in tape cost. \$329.50.

WOLLENSAK "1600"

Electronic Control

HI-FIDELITY TAPE RECORDER

Ask your Wollensak dealer to demonstrate these exciting new features!

WOLLENSAK OPTICAL COMPANY • CHICAGO 16, ILLINOIS

More than any other Single-lens Reflex...

AUTOMATIC Canonflex gives you speed! versatility! Canon quality! for only \$299.⁹⁵

With Fully Automatic
Super Canonmatic
50mm f1.8 Lens



The last word in single-lens reflexes! Only Canonflex offers so many advanced features, such incomparable quality. Exclusive Trigger-Action shoots 3 shots a second... the camera *never* leaves the eye! Mirror is *always* in viewing position, lens diaphragm is *always* open... the image *never* leaves the eye except for the actual split-second during exposure! Interchangeable prism and waist-level finders... split image rangefinder... bayonet-mount Canon lenses to 1000mm... single-control whisper-quiet shutter to 1/1000th sec... delayed action self-timer... shutter-coupled exposure meter with internal 6-power booster... and many more features assure Canonflex unrivalled leadership among single-lens reflexes.



Canon
Quality At a
New Low Price!

Canon P

Precision rangefinder-35, with new lifesize, parallax-corrected range/viewfinder, and brilliant frames for 35mm, 50mm and 100mm lenses. Stainless steel focal plane shutter impervious to burning or deterioration, 11 speeds to 1/1000th sec. Accessory meter couples to shutter, only \$20 with camera.

With Canon 50mm f2.8 lens \$199.95



Finest, Most
Advanced 35mm
Rangefinder Camera!

Canon VI

Fastest operating, with exclusive built-in trigger-action; tri-position bright-frame view rangefinder with automatic parallax correction; accessory coupled exposure meter... and all the professional Canon features that make it No. 1 among the "big 3."

With Canon 50mm f1.2 lens \$419.50

SCOPUS/BROCKWAY INC., 404 FOURTH AVE., NEW YORK 16
SOLE U.S. DISTRIBUTOR FOR CANON CAMERA CO., INC., TOKYO

NEW PRODUCTS

(Continued from page 20)

placed in position for critical focusing. The 6-volt motor on the Zoom Eight is powered by four penlite batteries. Other features include: speeds of 16 and 24 fps (48 fps with accessory booster batteries), single-frame release with provision for cable release, and continuous run lock. Cost of the Zoom Eight, \$199.95. Write:

KONICA CAMERA CO.
76 W. CHELTEN AVE., PHILADELPHIA 44, PA.

8mm Camera with Electronic Flash

The Camex Reflex 8, 8mm single-lens reflex movie camera, is now equipped with built-in synchronization for most electronic flash units. With electronic flash, the Camex can be used for time-lapse photography. The Camex Reflex 8, with f/2.5 lens and internal flash sync, sells for \$179. Write:

KARL HEITZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

IN NEXT MONTH'S MODERN

More tests of the latest cameras and equipment.

Yashica Has 3-Lens Turret

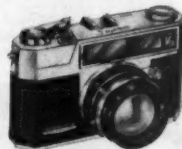


The semi-automatic electric eye Yashica 8E3 8mm movie camera is equipped with a Cine Yashinon f/1.8 normal lens and a 6.5mm wide-angle and 25mm tele converter lenses on a turret. The tele converter may be focused. Individual optical viewfinders for

each lens are also mounted on the turret. Films with exposure indexes from 10 to 30 can be used with the camera, and lining up two needles in the finder sets the correct exposure. One of the unusual features of the camera is a backwind for shooting special effects. Also, the diaphragm may be closed to make a complete fade-out. This makes it possible to shoot complete lap dissolves in the camera. The 8E3 also has conversion (for using tungsten color film outdoors), haze, and neutral density filters. Other features are: fps speeds of 8, 12, 16, 24, 32, and 48; single-frame exposure; ratchet wind motor; continuous run lock; and adjustable finder eye-piece for those who wear glasses. The 8E3, with pistol grip and wrist strap, is priced at \$129.50. Write:

YASHICA CAMERA CO.
234 FIFTH AVE., NEW YORK 1, N. Y.

Beau Supra Features F/1.8 Lens



Beau's new Supra 35mm camera has a 7-element 45mm f/1.8 Taronar lens and shutter speeds from 1 to 1/500 sec. Other features include self timer, MX sync, auto-

matic parallax compensation, etched frameline equipped finder, single-stroke film advance, hinged back, and coupled rangefinder. The Beau Supra is priced at \$69.95. Write:

BEAU CAMERA CO.
BRONXVILLE, N. Y.

(Continued on page 24)



MORE JOHNNY'S GREATEST HITS
Small World
A Certain Quality
plus 10 more
JOHNNY MATHIS



TCHAIKOVSKY
PIANO CONCERTO NO. 1
Ella Fitzgerald
Supreme Interpretation, Piano
Orchestra - Philadelphia Orch.



MORE SING ALONG WITH MITCH
MITCH MILLER AND THE GANG



THE LORD'S PRAYER
THE LORD'S PRAYER
BATTLE HYMN OF THE REPUBLIC
THE LORD'S PRAYER - LUTHERAL CHORUS
PLUS 8 MORE



ELLINGTON INDIGOS



FRANCK SYMPHONY
IN D MINOR
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC



ELLA FITZGERALD
SINGS GERSHWIN
VOL. 1



LISTENING IN DEPTH
AN INTRODUCTION TO COLUMBIA STEREO SOUND



MALAGUENA
MUSIC OF CUBA
PERCY FAITH AND HIS ORCHESTRA



BRAHMS: SYMPHONY NO. 1
CLEVELAND ORCH. SZELI



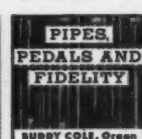
A NIGHT WITH SIGMUND ROMBERG
PERCY FAITH AND HIS ORCHESTRA
EARL WILSONSON
AND LEO WINT



SCHNEIDERMAN
BERNSTEIN
NEW YORK PHILHARMONIC



MY FAIR LADY IN STEREO



PIPES, PEDALS AND FIDELITY
BUDDY COLE, Organ



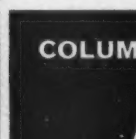
MUSIC OF IRVING BERLIN
FRANK DEVOL AND HIS ORCH.



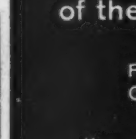
BACH Brandenburg Concertos
Nos. 1, 3, 5
STEREO BROADCAST CHORUS
LUTHERAL CHORUS



1812 OVERTURE
TCHAIKOVSKY
Philadelphia Orchestra
Eugene Ormandy



PORGY AND BESS
ORIGINAL SOUNDTRACK RECORDING
From The Famous Broadway Musical
MGM Music Production



DORIS DAY
HOORAY FOR HOLLYWOOD



FLOWER DRUM SONG
ORIGINAL BROADWAY CAST
RODGERS & HAMMERSTEIN



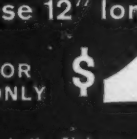
GRAND CANYON SUITE
PHILADELPHIA ORCH. ORMANDY



5. A Night on Bald Mountain, Steppes of Central Asia, etc.



6. Bess, You Is My Woman Now; It Ain't Necessarily So; etc.



17. Over the Rainbow, Night and Day, Easy to Love, 9 more



34. "This brilliant musical painting is an American classic"



33. This brilliant musical painting is an American classic

COLUMBIA RECORD CLUB offers new members

ANY SIX

of these 12" long-playing STEREO records

FOR ONLY **\$4.98**

Retail Value up to \$35.88

if you join the Club now and agree to purchase as few as 5 selections from the more than 150 to be made available during the coming 12 months

If you now own a stereo phonograph, or plan to purchase one in the near future—here is a unique opportunity to obtain ANY SIX of these brand-new stereo records for only \$4.98!

TO RECEIVE 6 STEREO RECORDS FOR \$4.98—fill in and mail the coupon now. Be sure to indicate which one of the Club's two musical Divisions you wish to join: Stereo Classical or Stereo Popular.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding recordings from every field of music. These selections are described in the Club's entertaining Music Magazine, which you receive free each month.

You may accept the monthly selection for your Division, take any other records offered (classical or popular), or take NO record in any particular month.

Your only obligation as a member is to purchase five selections from the more than 150 Columbia and Epic records to be offered in the coming 12 months... and you may discontinue your membership at any time thereafter.

FREE BONUS RECORDS GIVEN REGULARLY: If you wish to continue as a member after purchasing five records, you will receive a Columbia or Epic stereo Bonus record of your choice free for every two selections you buy—a 50% dividend.

The records you want are mailed and billed to you at the regular list price of \$4.98 (Classical and Original Cast selections, \$5.98), plus a small mailing and handling charge.

MAIL THE COUPON TODAY!

NOTE: Stereo records must be played only on a stereo phonograph.

SEND NO MONEY—Mail coupon to receive 6 stereo records for \$4.98

COLUMBIA RECORD CLUB, Dept. 203-9

Stereophonic Section, Terre Haute, Indiana

I accept your offer and have circled at the right the numbers of the six records I wish to receive for \$4.98, plus small mailing and handling charge. Enroll me in the following Division of the Club:

(check one box only)

☐ Stereo Classical

☐ Stereo Popular

I agree to purchase five selections from the more than 150 records to be offered during the coming 12 months, at regular list price plus small mailing and handling charge. For every two additional selections I accept, I am to receive a 12" Columbia or Epic stereo Bonus record of my choice FREE.

Name (Please Print).....

Address.....

City.....Zone.....State.....

ALASKA and HAWAII: write for special membership plan

CANADA: address 1111 Leslie St., Don Mills, Ontario

If you want this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in below:

Dealer's Name.....

Dealer's Address.....

CIRCLE 6 NUMBERS:

- 1 13 31
- 2 14 33
- 3 15 34
- 4 17 35
- 5 18 36
- 6 19 37
- 7 22 39
- 8 24 40
- 9 25 47
- 10 26 49
- 11 29 50
- 12 30 56

P-BC

NEW PRODUCTS

(Continued from page 22)

Built-in Meter on Ricoh 35mm

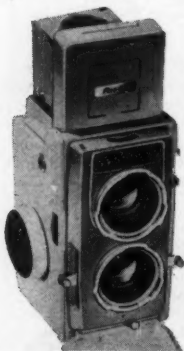


A 6-element Rikenon 45mm f/1.9 lens is featured on the Ricoh 519M 35mm camera. The built-in exposure meter is set to the speed of the film in use and exposure read directly in LVS numbers. The 519M also has a Selkosh SLV shutter with speeds from 1 to 1/500 sec., and B, MX sync, and self timer. Other features are single-stroke trigger film advance at base of camera, duo-lever focusing, frame-line finder with automatic parallax compensation, and cordless flash contact in the accessory shoe. Supplementary wide-angle and telephoto lenses are available. Price of the Ricoh 519M, supplied with series 6 screw-in adapter ring, is \$79.95. Write: RICOH CAMERA 521 FIFTH AVE., NEW YORK 17, N. Y.

All Black Alpa 35mm Available

The Alpa b series of 35mm single-lens eye-level reflex cameras may now be had in all black models. Latest Alpas feature quick return mirrors and rapid film advance lever. With the Macro Switar 50mm f/1.8 Auto-Apochromat lens, the cameras may be focused as close as 7 in. Prices are the same as for chrome models—starting at \$199. Write: KARL HEITZ, INC. 480 LEXINGTON AVE., NEW YORK 17, N. Y.

Ricohmatic 4 x 4 Reflex



The Ricohmatic 44 camera for super slide size negatives and slides has 60mm f/3.5 taking and viewing lenses, built-in coupled exposure meter, and uses 127 film. Unmarked shutter-speed settings correspond to speeds of 1/25 to 1/200 sec. When you select film speed, the shutter speed is automatically set. (Slow film means comparatively slow shutter speed.)

You then line up an arrow with a dot. This sets the diaphragm and you are ready to shoot. A color system is used to set camera for flash. Other features are built-in eye-level sportsfinder, M flash sync, duo-lever focusing, plastic front cover, and two-tone gray body. Price of the Ricohmatic 44, \$59.95. Write:

RICOH CAMERA
521 FIFTH AVE., NEW YORK 17, N. Y.

Automatic Kodak Projector

The Kodak Model 510 Cavalcade slide projector is another member of the series and may be operated automatically, semi-automatically, or manually. On automatic, it can be set for intervals of 4, 8, or 16 sec. It operates semi-automatically by push button or with a remote control device. A knob controls manual operation for either forward or reverse tray movement. The lens is a Kodak Projection Ektanar 5 in. f/2.8. A brightness control permits choice of 500- or 300-watt illumination. The 510 also is equipped with a built-in

(Continued on page 28)

NYI PHOTOGRAPHY
for a
PROFITABLE
CAREER

**THIS FREE BOOK
OPENS THE DOOR
TO YOUR CAREER
IN PHOTOGRAPHY!
NYI WILL PREPARE YOU
FOR A PROMISING FUTURE
IN THIS EXCITING PROFESSION!**

BREAK THROUGH TO SUCCESS IN PHOTOGRAPHY... THE EASY NYI WAY!



Plan now for your place in this Multi-Billion Dollar Field —
by letting NYI train you at home, in your spare time!

50 Years of Successful
Photographic Teaching

You may be one of the thousands of hobby photographers who'd like to make picture-taking a lifetime career—get into a well paid job or a studio of your own. Or perhaps you'd like some extra income—a profitable pleasant sideline.

You can do so—quickly, easily, with NYI training! America's oldest and largest photography school has trained thousands for success in this booming, wide-open field. And YOU can succeed in the very same way along with so many NYI graduates all over the world!

You learn right at home—in your spare time—without losing a minute from your present job. NYI trains you through practical, step-by-step lessons that let you move ahead just as fast as you want. You learn by doing—the surest, quickest way of qualifying for big-money in bigtime photography!

Don't waste valuable time trying to do it "the hard way." NYI can show you the shortcuts to photographic careers in Photo-Journalism, Advertising, Fashion, Portraiture, Wedding, Baby pictures and many other specialties—in Black & White and Color. You prepare yourself for *any* picture-taking field that appeals to you—and you save months, even years of hit-or-miss fumbling! All the important "tricks-of-the-trade" are taught.

FAMOUS EXPERTS TEACH YOU THROUGH PERSONALIZED COACHING!

What makes the NYI course so outstanding is the school's distinguished faculty. Backing up the seasoned experts who coach you, are experienced photographers and writers who collaborated with NYI in preparing this course. Among them are:

AL AUMULLER, World Events Press cameraman and Director of Photography, N. Y. World Telegram & Sun.
KARL A. BARLEBEN, JR., FRPS, associated with world-famous Carl Zeiss, Inc., photo equipment manufacturer.
ED CLARITY, N. Y. Daily News Staff Photographer, member of Pulitzer Prize-winning team of News-Feature cameramen.
SAM FALK, N. Y. Times Staff Photographer, pioneer in Available Light pictures and a Miniature Camera specialist.
HERBERT C. McKAY, FRPS, well-known photographer, writer, teacher and camera magazine columnist.
WILLARD D. MORGAN, Publisher of the widely read Photo-Lab Index and other best-selling photographic books.
KIP ROSS, advertising photographer, and world globe-trotter doing assignments for National Geographic Magazine.
RALPH SAMUELS, in the foreground of photographic education, writer and Dean of N. Y. Institute of Photography.
JOSEPH A. SCHNEIDER, Author, "Child Photography Made Easy," outstanding photographer of children in advertising.
LLOYD E. VARDEN, FPSA, Columbia University instructor, writer, technician, well-known authority on color photography.

RESIDENT TRAINING COURSES

Visit, write or phone our Resident School if you prefer On-the-Spot training. Your choice of five regular courses or special short-term courses, tailored to your individual requirements. Complete facilities include 14 studios, 18 streamlined labs, glamorous models, all types of cameras and the finest up-to-date Speedlight and Color equipment. Day and night sessions. Co-ed. Easy Payment Plan. Free Placement Service.

VETERANS: Both Resident and Home Study courses approved for all Veteran training.

ENROLL ANYTIME—NO ENTRANCE REQUIREMENTS.
No Previous Technical Training Needed.

MAIL THIS COUPON AT ONCE!

ONLY NYI GIVES ALL 6 IMPORTANT EXTRAS!

1. "Free-Lance Photographer's Handbook," with 1100 active picture markets, syndicates and agencies for selling your pictures.
2. "Authorized NYI News Card," admitting you to many events as a working cameraman.
3. Actual negatives and prints for study, for comparison, for your own personal files.
4. Exclusive NYI texts—well-bound and illustrated for permanent reference, which you keep.
5. Individualized coaching by seasoned NYI experts on a personal basis, throughout the entire course.
6. Detailed, point-by-point analysis of your picture output—both during the course and after your graduation.

Why wait a moment longer? Get full details on how NYI can speed you to photo success. Write today for our handsome, well-illustrated "50th Anniversary Photo Book." It explains everything—and shows how NYI can help lead you to your goal. Get your copy FREE—without obligation—by mailing the coupon now!

Note to those on a budget: Tuition fees are surprisingly moderate.
America's Oldest and Largest Photography School
Leadership Since 1910

NEW YORK INSTITUTE OF PHOTOGRAPHY

Dept. 117, 10 West 33 Street, New York 1, N. Y.



The FIRST Photography School ACCREDITED by the NHSC

Approved by New York State Dept. of Education
All NYI instructors are licensed by the New York State Dept. of Education

NEW YORK INSTITUTE OF PHOTOGRAPHY

Dept. 117, 10 West 33 Street, N. Y. 1, N. Y.

Please send me complete information regarding:

☐ Home Study Course ☐ Resident Training

Name _____ (please print)

Address _____

City _____ Zone _____ State _____

☐ Check if eligible under the GI Bill

OLDEN

SAVE 37%

4x5 PACEMAKER CROWN GRAPHIC



- 135mm XENAR F:4.7 lens
 - Syncho Compur MX Shutter
 - Kalart coupled Rangefdr.
 - GraFlo back
 - Ektalite Field lens
- reg. \$235.00
BRAND NEW \$148.50

SAVE 75%

DELRAMA

- 8mm WIDE SCREEN LENS
 - Gives you cinemascope effect
 - For ALL 8mm cameras!
 - Used also for projection!
 - Increases picture by 50%
- REG. \$36.50 **BRAND NEW \$8.75**

SAVE 65%

BEAUTY SUPER II

High Speed
F:1.9 LENS



- MX full synch shutter
 - Coupled Rangefinder
 - Rapid Film Advance
 - Rapid Re-Wind
- reg. \$99.50
BRAND NEW \$34.50
E.R. CASE reg. 9.50
Special \$4.95

SAVE 50%

FAMOUS JAPANESE RARE-EARTH

80mm KOMURA F:1.8 LENS



- High resolving power
 - True color correction
 - Range-finder coupled.
 - Click-stops
 - Super speed
- reg. \$79.50
BRAND NEW \$39.50



SAVE 50%

ZEISS TESSAR SUPER DOLLINA



35 mm
CAMERA

ZEISS TESSAR
F:2.8 lens

- MX Synch shutter
- Coupled Rangefdr.
- autom. Film transport

reg. \$79.50 **BRAND NEW \$39.50**

ZEISS TESSAR CERTO 6
2 1/4 x 2 1/4 Range finder camera
COMPUTER RAPID MX SHUTTER **BRAND NEW \$49.50**

SAVE 65%

GOLDEN RICOH 16 SUBMINIATURE



- F:3.5 ctd. interchangeable
- Syncho shutter
- Rapid Film advance

Reg. \$39.50 **BRAND NEW \$14.50**

Telephoto lens
reg. \$12.50
Special \$4.95

RICOH 16 compl. Kit: CAMERA, CASE
Flashgun, viewer
color film,
IN FITTED CASE **BRAND NEW \$24.50**

SAVE 38%

CONTAFLEX I



- ZEISS TESSAR F:2.8 lens
- Syncho Compur MXV Shutter
- ZEISS Eye-level prism
- Built-in coupled Rangefinder
- Automatic diaphragm

reg. \$129.50
BRAND NEW \$74.00

CONTAFLEX II with built-in
EXPOSURE METER \$15.00 add.

OLDEN EXCLUSIVES • ALL BRAND NEW

LENSES IN SHUTTER

28 Schneider Xenar F3.5, Compur, reg. 34.00...used 3.95
 28 Ektar F3.5, Compur, reg. 34.00...used 3.95
 28 Agfa F3.5, Compur, reg. 31.50...used 2.95
 28 Zeiss Triotar F3.5, Compur, reg. 38.50...used 3.95
 28 Schneider Xenar F2.8, Compur, reg. 48.50...used 4.95
 28 Voigtlander Skopar F3.5, Compur...used 4.95
 28 Zeiss Ikonar F4.5, Compur, reg. 40.00...used 5.75
 28 Steinheil Cassar F3.8, Compur, reg. 42.50...used 5.50
 28 Kodak Ektar F4.7, Supermatic, reg. 72.00...used 15.00
 31/4 Graflex Optar F4.7, Graflex synch...used 27.50
 31/4 Kodak Ektar F4.7, Flash-Supermatic...used 48.50
 31/4 Kodak Ektar F4.7, Flash-Supermatic...used 48.50
 31/4 Symmar F3.6, Compur MX, reg. 119.50...used 46.00
 12mm Turner-Beitch convertible, Petax...used 64.50
 65mm Raptar F1.8, W.A. Rapax synch...used 38.50
 30mm Angulon F6.8, W.A. Compur...used 38.50
 120mm Angulon F6.8 W.A. Compur...used 38.50
 112 Tele-Xenar F3.5, Compur, reg. 199.50...used 59.50
 31/4 Zeiss Tessar F3.5, Compound, synch...used 110.00
 107 Wollensak F3.5, Telephoto...used 38.50

8mm MOVIE

B&H Sportstar, 134V, F2.8, reg. 89.50...NEW 14.50
 B&H 134V, Turret, F2.8, reg. 109.05...NEW 74.50
 B&H 172-A, Mag. Turret, 2 lenses...used 39.50
 B&H 390, Electric Eye, F1.9, reg. 109.50...used 45.50
 B&H 300TA, Electric Eye, 3-lens turret...used 69.50
 DeJure Citation, F2.5, roll, reg. 59.00...used 14.50
 DeJure Embassy, Mag. F2.5, roll, reg. 109.50...used 19.50
 DeJure Pademelon, Mag. F2.5, roll, reg. 139.50...used 19.50
 DeJure P, F1.8, roll, reg. 139.50...used 19.50
 Keystone Capri, F2.5, roll, reg. 49.50...used 9.50
 Keystone Bel-Air, F1.9, Mag., reg. 119.50...used 19.50
 Kodak Brownie, Mag. F1.9, reg. 49.50...used 9.50
 Kodak Medallion, F1.9, Mag., reg. 119.50...NEW 32.50
 Kodak Mag. 8, F1.9, foc. mount, reg. 149.50...used 19.50
 Revere 50, F2.5, roll, reg. 49.50...used 11.95
 Revere 84, Turret, 3 lenses, roll, reg. 109.50...used 28.50
 Revere CA-1, Electric Eye, F1.8, reg. 139.50...used 64.50
 Revere CA-8, Electric Eye, Mag., F1.8...used 79.50
 Revere 41, Mag., F1.9, reg. 137.50...used 24.50
 Wollensak 43, Turret, 3 lenses, F1.8...used 79.50
 Wollensak 25, Turret, Mag., 3 lenses F1.9...NEW 79.50
 Argus 3500, 300W projector, case, reg. 89.50...NEW 13.50
 Brumberger 8mm projector, case, reg. 79.95...used 38.50
 Revere 85D, 300W projector, case, reg. 79.50...NEW 49.50
 Revere K60, 500W proj., case, reg. 79.50...NEW 49.50
 Kodak Showline, 500W, case, reg. 139.50...used 79.50
 Cine Special F1.9, 100' Mag., reg. 169.50...NEW 67.50
 Delrama, Wide-screen lens for all 8mm...NEW 6.75

LENSES FOR 8mm MOVIES

6.5mm Kinetel F1.9 W.A., reg. 45.00...NEW 12.50
 6.5mm Wollensak F2.3 W.A., reg. 45.00...NEW 11.95
 9mm Wollensak F2.5 W.A., reg. 41.50...NEW 9.95
 1/2" Nikkor F1.9, foc. mount, reg. 42.50...used 9.50
 1/2" Steinheil F3.5 telephoto, reg. 39.50...NEW 9.50
 1/4" Kinetel F1.9 telephoto, reg. 41.50...NEW 9.95
 1/4" Wollensak F3.5 telephoto, reg. 41.50...NEW 9.95
 Zoom lens for 8mm Movies, reg. 99.50...used 38.00
 Elgect Synchronizer Electric Eye lens for all 8mm cameras, F1.9, reg. 99.50...NEW 32.50

16mm MOVIE

B&H 70DE, Turret, F1.9, reg. 348.00...used 138.00
 B&H 240A, F1.9, 100', reg. 204.95...used 119.50
 B&H Mag. 16, F1.9 foc. mount, reg. 199.50...used 28.00
 B&H Auto-Master, Turret, Mag. F1.9...used 138.00
 B&H 200EE, F1.9, Electric Eye Mag...used 134.00
 Cine Special F1.9, 100' Mag., reg. 169.50...used 199.50
 Cine Special II, Ektar, F1.4, reg. 1305.00...used 445.00
 Keystone 51, Mag. 16, reg. 129.50...NEW 29.50
 Kodak K100, Turret, F1.9, reg. 337.00...used 168.00
 Kodak Royal, Mag. 16, F1.9, reg. 198.00...used 88.00
 Kodak Magazine, 16, F1.9, reg. 198.00...used 88.00
 Kodak focusing Magazine, 8 or 16, reg. 44.50...NEW 5.50
 Rabe 16, Turret, F1.9, 100' reg. 458.00...used 168.00
 Revere Mag. 16, F1.9, reg. 199.50...used 79.50
 Revere C109, F1.9, 100', reg. 194.50...used 79.50
 Victor IV, Turret, F1.9 100', reg. 198.00...used 108.00
 Zeiss Moviar, F1.4, Rdr, reg. 398.00...used 108.00
 Wollensak 95, Mag. 16 lenses, reg. 287.50...NEW 112.00
 B&H Diplomat, 750W projector, reg. 269.90...used 99.50
 Keystone K160, 750W proj., reg. 179.95...used 99.50
 Revere P48, 750W projector, reg. 189.50...used 74.50
 Ampro Premier 20, sound projector...used 110.00
 B&H utility, sound proj., 16' speaker...used 119.00
 Revere SP18, sound projector, reg. 205.00...used 72.50
 Victor 40, sound proj., 16' speaker...used 88.00
 Holma, Wide-screen lens for all 16mm Movies, reg. 123.00...NEW 45.00

LENSES FOR 16mm MOVIES

13mm Elgect F1.5 W.A., reg. 119.50...used 38.50
 13mm Kodak Ektar F1.5 W.A., reg. 139.50...used 38.50
 16mm Schneider F1.8 W.A., reg. 84.95...used 38.50
 16mm Raptar F2.7, W.A., reg. 55.05...used 28.50
 B&H F1.9, reg. 99.50...used 9.95
 Zeiss Hektor F1.4, reg. 169.50...used 34.50
 B&H F1.1 telephoto, reg. 69.50...used 14.50
 Steinheil F3.5 telephoto, reg. 59.50...used 24.50
 B&H Tele-Tite F3.3 telephoto, reg. 69.50...used 49.50
 B&H Tele-Tite F4.5 telephoto, reg. 89.50...used 49.50
 Kodak F4.5 telephoto, reg. 119.50...used 49.50

MISCELLANEOUS

Comometer for Super Ikonta B, reg. 81.00...used 12.00
 Newwood Super Director Exp. meter...used 11.95
 Tilt, 10.95...NEW 11.95
 Niblox Reflex housing...used 28.50
 253 Wide-Field Binoculars...used 28.50
 3x30 Zeiss Deltrintem Binoculars, reg. 175.00...used 42.50
 Table Viewer, reg. 59.50...used 19.50
 Hollywood Giant tripod, reg. 17.95...NEW 4.50
 Case with B.C. flash for Prominent & Vitezza...NEW 7.50
 Ormatatic holder for 2 1/4x3 1/4 Press, reg. 23.95...used 9.50
 2 1/4x3 1/4 Graphic photo holders, reg. 3.45...used 1.95
 Compartment case for Polaroid cameras...NEW 11.95

35mm CAMERAS

Amco Karomat, F2.2, synch, reg. 142.50...used 22.00
 Alpa 7, Reflex, Switzer F1.8, MX, reg. 369.50...used 168.00
 Barm-Klik 40mm for Alpa, reg. 89.50...used 38.50

135mm Tele-Xenar F3.5, autom. for Alpa...used 78.50
 Argus C3, F3.5, synch. Rdr, reg. 39.95...used 11.95
 Argus C4, F2.8, synch. Rdr, reg. 79.50...used 43.50
 Tele or W.A. lens f. Argus, reg. 10.95...used 4.95
 Auto Ektatar, Westanar F2.8, synch...used 49.50
 Canon IV-S2, fully synch. Rdr, body only...used 39.50
 Canon Vt, F1.8, Rdr, MX synch, rapid-wind...used 98.50
 Contax II or Contax III, Sonnar F2, Rdr...used 82.50
 Contax IIIa, Exp. meter, synch. Rdr, body...used 78.50
 Contaflex, Sonnar F1.5, Exp. meter, self-timer...used 68.00
 Contaflex Rapid, Tessar 2.8, MX synch...used 68.00
 Edixa Reflex C, Auto-Xenon F1.0, Exp. meter...used 129.50
 Edixa Reflex, F2.8, MX synch, reg. 29.50...used 24.50
 Kodak Ektra, Ektar F1.0, synch. Rdr...used 79.50
 Ektra magazine for Kodak Ektra, reg. 118.00...used 24.00
 35mm Ektar F3.3 W.A. Lens for Ektra...used 36.50
 30mm Ektar F2.8 tele lens for Ektra...used 39.50
 Kodak Signet 35, Ektar F3.5, synch. Rdr...used 14.00
 Konica IIA, Hexanon F1.8, MX synch...used 46.00
 Leica D, F2.2 ctd. Rdr, 1 sec. to 1/500...used 39.50
 Leica G, F2.2 ctd. Rdr, 1 sec. to 1/1000...used 48.50
 Leica IIF, Rdr, 1 sec. to 1/1000, body only...used 43.50
 Leica IIF, Summarit F2, Rdr, synch...used 92.50
 Leica IIF, Summarit F2, Rdr, synch...used 43.50
 Mercury II, F2.7, synch. single frame...used 13.50
 Minolta A, F3.5 ctd. Rdr, synch, reg. 49.50...used 18.00
 Pentacore F, Auto-Tessar F2.8, Prim, autom. NEW 89.50
 Praktica F3.3, Auto-Westanar F2.8, reg. 99.50...used 89.50
 Praktica F3.3, F2.2 autom. MX, reg. 249.50...used 23.50
 Helina II, Xenon F2, Rdr, MX, exp. meter, reg. 175.00...used 99.50
 Xenon F2, Rdr, MX, exp. meter, reg. 215.00...used 109.00
 Super Beauty II, F2.2 MX synch. Rdr...used 23.50
 Super Beauty II, F1.8, Rdr, MX, exp. meter NEW 38.50
 Tenax I Rapid response, Tessar F3.5, synch. NEW 19.50
 Voigt. Prominent, Ultron F2, MX, exp. meter...used 46.50
 Voigt. Bessamatic, Reflex, F2.8 MX, ctd. Exp. meter, reg. 220.00...used 118.50
 Voigt. Vitezza, F2, Skopar F2.8, MX, Rdr, Exp. meter, reg. 159.50...used 49.50
 Telephoto or W.A. Lens for Vitezza T...NEW 16.50

SLIDE PROJECTORS

Argus 300, blower, 300W, F3.3, reg. 39.50...used 19.50
 Argus 500W, remote control, reg. 99.50...used 49.50
 B&H, Balamatic 305, autom. 300W, reg. 99.50...used 49.50
 B&H Headliner, 300W, blower, reg. 99.95...NEW 36.50
 B&H Exp. 300, remote, reg. 99.50...used 49.50
 B&H P2C Mod. D, 300W, reg. 79.50...NEW 32.95
 Quick-set 305, autom. 300W, reg. 49.50...NEW 34.50
 Realist 282 and Superrealist 290...NEW 12.95
 Revere 355, autom. 300W, case, reg. 89.50...NEW 43.95
 Revere 388, 300W, autom. Timer, reg. 149.50...NEW 79.50
 TDC Duo, 2 1/4x2 1/4, & 2 1/2, reg. 67.50...NEW 39.50

REFLEX CAMERAS

2 1/4x3 1/4 Graflex B, F4.5...used 24.50
 2 1/4x3 1/4 Super D Graflex, synch, body only...used 39.50
 2 1/4x3 1/4 Auto Graflex, F4.5...used 48.00
 Auto Rolleiflex, Tessar 3.5, Compur...used 38.50
 Auto Rolleiflex, Tessar 3.5, MX synch...used 69.50
 Exp. meter, reg. 289.50...used 129.50
 Auto Rollei 2.8C, Xenotar F2.8, MX synch...used 99.50
 Rollei 2.8C, Xenotar F2.8, MX synch...used 99.50
 Rolleicord III, Xenar 3.5, synch...used 27.50
 Rollei 175, 0.01 sec. exp. for Rollei...used 59.00
 4x4 Rolleiflex, Tessar 3.5, Compur...used 24.50
 4x4 Rolleiflex, Xenar F3.5, MX synch...used 69.50
 Rollei 22, F2.5, synch, reg. 99.50...NEW 78.50
 Soligor, single-lens Reflex, F3.5, synch...used 34.50
 Kodak Favorit, Tess. 3.5, autom...used 84.50
 exp. meter, reg. 159.50...used 24.00
 Mainyflex, F3.5, MX synch, autom...used 24.00
 Primaflex II, Tessar 3.5, synch, reg. 299.50...used 82.00

ELECTRONIC FLASH

FR 240, AC & Batteries, reg. 54.50...NEW 23.50
 Holland Strobonar V, battery, reg. 99.50...used 19.50
 Ultralite Jet, AC & batteries, reg. 69.50...used 14.00
 Ultralite Comet, permanent battery...used 19.50
 Ultralite Monolite, latest, reg. 69.50...NEW 47.50
 Ultralite Metec Transistor, reg. 69.50...NEW 42.00
 Minot Electronic Flash, case, reg. 99.50...used 49.50

LENSES FOR LEICA, CANON, Etc.

25mm Nikkor F4 Ultra W.A. with finder...NEW 74.75
 reg. 140.50

35mm Fujinon F2 Speed W.A., reg. 140.50...NEW 49.50
 28mm Nikkor F3.5 W.A., reg. 149.50...NEW 74.75
 28mm Angenieux F3.5 W.A., reg. 139.50...used 63.80
 35mm Rangefinder Summaron F3.5 W.A. for M3, reg. 126.00...used 64.50
 35mm Summaron F3.5 W.A., reg. 82.50...used 47.50
 35mm Nikkor F3.5 W.A., reg. 89.50...NEW 44.75
 35mm Elmar F3.5 W.A., reg. 139.50...NEW 69.75
 35mm Nikkor F1.8 Speed W.A., reg. 179.50...NEW 89.75
 35mm Canon F1.8 W.A., reg. 149.50...used 64.50
 30mm Elmar F3.5 bayonet for M2 or M3...used 58.50
 50mm Summarit F1.3, screw or bayonet...used 52.50
 50mm Elmar F2.8, screw or bayonet...used 36.50
 50mm Nikkor F2, reg. 109.50...NEW 54.75
 50mm Canon F1.8, telephoto, reg. 169.50...used 79.75
 50mm Nikkor F1.5, reg. 199.50...NEW 149.75
 90mm Elmar F2.4 collapsible for M2 & M3...used 64.50
 90mm Elmar F4 rigid, reg. 93.00...used 43.50
 105mm Nikkor F2.5, reg. 152.50...NEW 78.25
 135mm Hektor F2.5 telephoto...used 47.50
 135mm Konum F3.5 telephoto, reg. 79.50...NEW 39.50
 135mm Nikkor F3.5 telephoto, reg. 135.00...NEW 67.50
 Leitz Invaract Universal Viewfinder, reg. 39.50...used 14.95
 Leitz Vision finder, chrome...used 6.50
 Leitz Ceyo B.C. flash, reg. 94.00...used 11.50

LENSES FOR NIKON, CONTAX

21mm Angenieux F3.5 Super W.A., reg. 109.00...used 107.80
 25mm Nikkor F4, Ultra W.A., reg. 149.50...used 87.50
 35mm Konum F2.8 W.A., reg. 79.50...NEW 39.50
 35mm Nikkor F2.8 W.A., reg. 139.50...used 78.50
 35mm Nikkor F1.8 Speed W.A., reg. 179.50...NEW 89.75
 35mm Zeiss Planar F3.5 W.A., reg. 102.00...used 54.50
 35mm Zeiss Biotar F2.8 W.A. reg. 132.50...used 58.50
 50mm Nikkor F1.1 high-speed, reg. 315.00...used 182.50
 50mm Nikkor F2, telephoto, reg. 175.00...used 89.50
 50mm Zeiss Sonnar F2, tele, reg. 189.00...used 99.50
 50mm Nikkor F2.5, reg. 152.50...used 68.50
 50mm Konum F3.5 telephoto, reg. 79.50...NEW 39.50
 135mm Nikkor F3.5 telephoto, reg. 135.00...used 67.50
 135mm Zeiss Sonnar F4, tele, reg. 146.00...used 74.50
 180mm Zeiss Tele-Tessar F6.8, telephoto...used 105.00
 300mm Contax Tele-Tessar with Reflex housing...used 105.00
 Zeiss Universal Optical Viewfinder, reg. 81.00...used 12.50
 Nikkor Zoom finder, reg. 42.00...used 16.50

LENSES FOR SINGLE-LENS REFLEX

28mm Angenieux F3.5 W.A., reg. 120.00...used 57.80
 24mm Auto-Westron F4. W.A., reg. 149.50...used 77.00
 24mm Auto-Angenieux F4 W.A., reg. 169.50...used 89.50
 30mm Eurygon F2.8 W.A., reg. 89.50...used 48.00
 35mm Nikkor F1.8 Speed W.A., reg. 179.50...used 89.75
 35mm Steinheil F4.5 W.A., reg. 54.50...NEW 34.50
 35mm Soligor F1.5 W.A. pre-set, reg. 74.50...NEW 38.50
 35mm Auto-Travagor F3.5 W.A., reg. 99.50...NEW 49.50
 35mm Auto-Quinaron F2.8 W.A., reg. 69.50...NEW 74.50
 50mm Auto-Westanar F2.8, reg. 69.50...used 32.50
 50mm Auto-Westacotar F1.8, reg. 129.50...NEW 64.50
 50mm Auto-Tessar F1.8, reg. 109.50...NEW 47.50
 50mm Westagon F2, autom., reg. 110.00...used 24.50
 50mm Auto-Quinon F1.9, reg. 109.50...NEW 49.50
 50mm Biotar F2, pre-set, reg. 149.00...NEW 84.00
 75mm Hektor F1.5, pre-set, reg. 210.50...NEW 119.00
 90mm Microkilar F2.8, reg. 340.50...used 109.80
 135mm Tele-Quinon F2.8, reg. 149.50...NEW 54.50
 135mm Tele-Picon F3.5, pre-set, reg. 89.50...used 22.50
 135mm Tele-Xenar F3.5 autom., reg. 139.50...used 64.50
 180mm Tele-Picon F3.5, pre-set, reg. 72.00...used 188.00
 180mm Sonnar F2.8, Olympic, pre-set...NEW 188.00
 250mm Tele-Picon F3.5, pre-set...used 58.50
 250mm Tele-Picon F3.5 pre-set, reg. 189.50...NEW 74.50
 Voigtlander Zoom lens F2.8, reg. 318.50...used 184.00

VIEW & RANGEFINDER CAMERAS

3x7 Anaco cutfilm holders, reg. 8.25...NEW 2.95
 4x5 Linhof Press, Schneider F4.7...used 92.00
 4x5 Linhof Technika III camera & Rdr...used 74.00
 4x5 Linhof Technika, F4.5, Kalart Rdr...used 118.00
 2 1/4x3 1/4 Bunch Press, F4.5, Rdr...used 23.00
 2 1/4x3 1/4 Anaco, Speed Graphic, Tess. 4.5...used 29.50
 2 1/4x3 1/4 Kalart autom. F4.7, Rdr...used 39.50
 2 1/4x3 1/4 Speed Graphic Tess. 4.5...used 29.50
 4x5 Facemaker Crown F4.7, Rdr...used 109.50
 4x5 Facemaker Speed F4.7, Rdr...used 118.00
 Grafrager, all sizes, reg. 49.50...used 16.50
 3x7 Super Graphic, F4.7, all electric...used 178.50
 3x4 or 4x5 Graflex 150mm Magazine...used 11.00
 Polaroid back for 4x5 Press, reg. 89.50...used 34.50
 Pambly Makina II, Auto-Comar F2.9, Rdr...used 38.50
 Kodak Chevron, Ektar F3.5, Rdr, synch...used 39.50
 Mammya G, F3.5, Rdr, synch, reg. 79.50...used 23.50

THIS COUPON WILL SAVE YOU MONEY

CAMERA & LENS CO., INC. CALL COLLECT
 1265 Broadway at 32nd St.
 NEW YORK 1, NEW YORK
 Tel. MU 4-4285

ALL CAMERAS SHIPPED 10-DAY MONEY BACK GUARANTEE

Please Ship Today

What's top allowance for my

NAME _____

ADDRESS _____

CITY _____ STATE _____

EXTRA COUPON

2-B lens
 KY Shull
 prism
 ge finder
 phram

400

with built-in
 500 add

A marvel in compact efficiency



WEST GERMANY

IKOBLITZ 4 BC FLASH UNIT

Ideal for indoor shots—and so easy to carry when you are shooting outdoors and want to give your pictures interesting lighting effects.

Fits practically any camera. Has high-efficiency folding reflector. Uses standard 15-volt BC batteries.

Can be carried on the neck-strap of camera or case, and part of the housing remains on strap when unit is in use.

Takes regular bayonet-base bulbs.

Furnished with removable adapter for M5 and M25 bulbs.

CARL ZEISS, INC., 485 Fifth Avenue, New York 17



\$9.95

(without battery)

at Zeiss Ikon
dealers

AN EDUCATION IN LARGE FORMAT PHOTOGRAPHY...



NEW 120 PAGE *Linhof* PRODUCTS HANDBOOK

Over 400 illustrations, lens diagrams, and exploded views of the most exciting NEW line in Linhof history! Cameras, tripods, and accessories for photomicrography and macro-photography. Informative articles on the advantages, principles, and problems of large format photography...for the professional or advanced amateur.

See your Linhof Dealer... or send coupon to:
KLING PHOTO CORPORATION
257 Fourth Ave., New York 10, N. Y.

Here's \$64 for my copy of the
LINHOV PRODUCTS HANDBOOK.

name.....
address.....
city.....state.....

BEST RESULTS ... EVERY TIME!



Gig LAB MODEL 168 ALL PURPOSE DARKROOM TIMER

SYNCHRONOUS ACCURACY IN SECONDS for automatic enlarger switching control... IN MINUTES for film processing.

PLUS ALL THESE FEATURES IN ONE TIMER!
Range from 1 second to 60 minutes in seconds
... Giant 8" luminous dial ... Automatic buzzer alarm ... Dependable electric motor ... Ideal for color film.

SEE IT AT YOUR PHOTO DEALER TODAY!
DIMCO-GRAY COMPANY
DAYTON, OHIO

NEW PRODUCTS

(Continued from page 24)

movable pointer and an ejector knob for inserting or replacing a particular slide. Price of the 510, \$159.50. Write: EASTMAN KODAK ROCHESTER 4, N. Y.

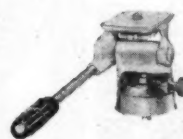
Accura Elevating Tripod



The Panomatic elevating tripod features a built-in Panomat geared panning device—turn a handle and the pan head turns a full 360°. The tripod has 5-section legs and a gear-driven elevator section. With elevator and all legs extended, maximum height is 75 in. (63 in. if the elevator isn't used). And the whole thing telescopes down to 17½ in. for easy portability. The tripod has an Accura Quick Panhead which permits fastening the camera on the tripod and releasing it quickly. The Panomatic costs \$22.95. Write:

PHOTOGRAPHIC IMPORT, AND DISTRIB. CORP.
67 FOREST RD., VALLEY STREAM, N. Y.

Clutch Control Panheads



The latest Hollywood Academy tripods offer a new clutch-type panhead. The head features 360° seating on a polished clutch surface. One direct control regulates tension for panning action. The head also offers 180° tilting either forward or backward. Styling is in gray hammertone and silver. Models featuring the new panhead are the Academy BG Junior, and Extendo tripods. A fourth model, the Reflex tripod, features a ball swivel head. Prices range from \$11.95 to \$18.95. Write:

PAGLIUSO ENGINEERING CO.
113 W. HARVARD ST., GLENDALE, CALIF.

IN NEXT MONTH'S MODERN

The magnificent 35mm color of Julius Behnke and how he does it.

Movie-Slide Projector Combined



The Alpex "8" 8mm movie projector doubles in brass as a 35mm slide projector with the insertion of a special attachment. It also has a 17mm wide-angle f/1.4 projection lens that provides reasonably large screen images even in a small room. Film capacity is 400 ft. Other features include: framing device, variable projection speeds, tilting device, automatic rewind, swing-out

(Continued on page 30)



From Argus . . . the color-picture specialists

NEW ARGUS PRESIDENT—*finest of five great Argus slide projectors. Has more automatic features than any other you can buy. Color volume control varies brilliance for dark or light slides. Three-way operation! Set the timer dial and watch 36 slides parade across your screen. Use across-the-room remote control. Or, push a button on the control panel. All of this—with power elevation, too—is yours for \$15.00 down. Other Argus projectors are priced from \$49.95. See your Argus dealer.*



argus CAMERAS, INC. 
SUBSIDIARY OF SYLVANIA ELECTRIC PRODUCTS INC.

NOW YOU CAN GET UP FRONT!



with the **ASTRONAR 6x** **PHOTO MONOCULAR**

Specially engineered for photographic use, the ASTRONAR 6x MONOCULAR fits the Contaflex, Retina Reflex, and most other single and twin-lens reflex cameras using Series V filter holders. It converts your standard 50mm lens into a top quality 300mm f/11 telephoto lens, and the 75mm lens on twin-lens reflexes to 450mm f/16.

There are no mounting brackets or braces... the ASTRONAR 6x screws directly into your Series V filter holder, and our exclusive mount not only holds the monocular rock-steady, but assures perfect optical alignment. The lens elements are fully color corrected, with extremely high resolving power. Weighing only 8 ozs., the ASTRONAR 6x is designed to be hand-held. It fits easily into your gadget bag or pocket.

The ASTRONAR 6x magnifies 6 times. You can take pictures from 100 yards as if you were only 16 yards away! Sold on a two-week free trial basis, so you can test this sensational lens on your own camera!

Write for new data sheet for complete specifications

ONLY

Two week free trial with prompt refund. If not completely satisfied with results.

49⁹⁵

COMPLETE WITH FITTED LEATHER CASE.



Encino Engineering

BOX 251 ENCINO, CALIFORNIA

MANUFACTURERS OF THE FAMOUS "ASTRONAR 400" LENS.

If Your Photos Look Like This



It's Time You Got A Tripod

A tripod gives you professionally-sharp movies and stills... PLUS anchors your aim while you compose your shot, read your light meter, wait for the sun. Tripods by Quick-Set are rated "tops" in every price class. Visit your dealer and see why!

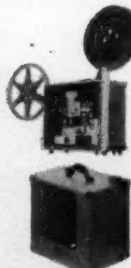
Super Quick-Set Tripods from \$33.00

Whitehall Tripods from \$12.95

QUICK-SET

QUICK-SET Inc., SKOKIE, ILLINOIS

Lowest Prices in the USA on SOUND PROJECTORS



BELL & HOWELL
16mm

SOUND PROJECTOR

Original List \$485

SPECIAL \$249.50

These machines, while not brand new, are guaranteed to perform like new equipment. They have been completely checked by our B&H factory-trained men, and are unconditionally guaranteed for one year. They feature a 2000-foot reel, sound and silent speeds, F/1.6 lens, input jack for mike, all helical gear drive, 750-watt lamp, and 15 watt amplifier with 12-inch speaker.

DeVRY 16mm SOUND PROJECTOR

List \$550 **SPECIAL \$139.50**

Not new, but completely checked over by our factory-trained men, and guaranteed to run like new. Sound and silent speeds, F/1.6 lens, deluxe speaker and input jack for use with mike or turntable.

TRADE GUNS ON PHOTO EQUIPMENT

We make generous allowances—often full list price—on standard models of guns, pistols and rifles on the above projectors, or any other type of photo equipment. Let us know what you have and what you want.

NATIONAL CAMERA EXCHANGE

114 South 5th Street, Minneapolis, Minnesota

NEW PRODUCTS

(Continued from page 28)

film gate, and 500-watt lamp. Price of the AlpeX 8 is \$59.95. The 35mm attachment sells for \$24.95. Write: INTERSTATE PHOTO SUPPLY, 17 W. 17 STREET, NEW YORK 11, N. Y.

Gossen Meter Offers Versatility



The Gossen Sixto-mat-X2 exposure meter offers readings for openings from f/1.4 to f/22 and for films with exposure indexes from 6 to 1600. It can be used for both stills and movies and has a built-in device for converting from direct to incident light reading. The incident

light baffle also serves as a meter cover. A triple cross-hair system provides readings in fractional f-numbers. The regular scale of the camera reads in exposure times from 4 min. to 1/1000 sec. However, the EV scale (from 5 to 19.5) may be used to ascertain readings as long as 5 min. Other features include anti-reflection honeycomb lens, 5-oz. weight, compact size (3 x 2 x 1 1/4 in.), and charcoal and white finish with satin chrome trim. Price, complete with neck chain, \$19.95. Write:

KLING PHOTO CORP.
257 PARK AVE., SOUTH, NEW YORK 10, N. Y.

Anso Super Hypan for Pros

A special package of 25 rolls of 35mm Super Hypan film is now available from Anso. The cartridges are each packed in an individual aluminum tube. All 25 36-exposure rolls come in a container, which can easily be placed in a gadget bag or used to ship the film. All film in each corrugated container has the same emulsion number, guaranteeing uniform emulsion speed. The film package sells for \$27.50. Write:

ANSO
40 CHARLES ST., BINGHAMTON, N. Y.

Magnifier for Critical Focusing

The Ednalite magnifier is designed for critical examination of all types of projected or translucent ground-glass images. It may be used for critical focusing with any reflex or ground-glass back camera and is made with coated lenses which are said to produce a sharp image even at the edges. Price \$9.75. Write:

EDNALITE OPTICAL CO., INC.
200 NORTH WATER ST., PEEKSKILL, N. Y.

Makro-Kilar Lens for Arriflex

Arriflex 16mm motion picture camera owners can focus as close as 4 in. without extension tubes and fill the frame with an area as small as 19/32 x 7/8-in. with the Kilfitt Makro-Kilar A 40mm f/2.8 lens. The lens may also be used with Arriflex 35mm motion picture cameras. Construction of the lens incorporates an extra-long helical mount to cover the focusing range. The preset diaphragm has f-stops to f/22 and a built-in lens shade. The lens accepts Series V filters. There's a scale of exposure correction factors for the extreme close-up range on the lens. The Makro-Kilar A weighs 6 oz. and is priced at \$195. Write:

KLING PHOTO CORP.
257 FOURTH AVE., NEW YORK 10, N. Y.

Change of name: Agfa, Inc., announces it is importing the Agfa Colorflex I and II 35mm single-lens reflex cameras under new names: Agfaflex I and II.



VEB KAMERA-WERKE NIEDERSEDLITZ



WHY THE
PRAKTICA FX3
 IS TODAY'S
Top Dollar-for-Dollar Value
 IN THE FINE CAMERA FIELD!

The Praktica FX 3 is the *only* 35mm single-lens mirror-reflex camera—sold at popular prices—which offers these three "most wanted" features:

- ★ Internally coupled automatic lenses that allow full aperture opening.
- ★ Split-second lens interchangeability.
- ★ Two-way single-lens viewing at waist-level or eye-level.

The versatile Praktica FX 3 was designed and built for superb portrait studies—scenic shots—telephoto work—wide-angle pictures. Also features a full line of accessories for a variety of special uses.

● PRAKTICA, SW

STANDARD CAMERA CORPORATION

319 FIFTH AVE.

NEW YORK 16, N. Y.

3 Big Reasons Why You Should LEARN to **BROOKS** EARN at... INSTITUTE OF PHOTOGRAPHY

- 1** **Location**—in beautiful Santa Barbara with its semi-tropical climate—"Where the Mountains meet the Sea"
- 2** **Outstanding Teachers**—Every instructor a trained specialist with national and international reputations in his respective field
- 3** **Successful Brooks Graduates**—serving the world photographically—in industry, television, motion pictures—many operating their own successful studios



Photo by Brooks Institute Student

BROOKS INSTITUTE COURSES:

Complete 28-month Course in:
Professional Portraiture
Illustrative Photography
Advertising, Fashion, General
Commercial, Pictorial-Journalism
Color Printing and Techniques
Motion Picture Production

Short Courses

Tailored to individual's special needs. One week or more. May enter at any time.

Motion Picture Course

From Script to Screen...
Commercial, Television,
Documentary

**Co-Educational • Approved for Veterans
Placement Service**

The Gateway to a Photographic Career



FREE Complete descriptive material
of the unique BROOKS "Learn
By Doing" system. Mail coupon today!

BROOKS INSTITUTE, Dept. 4
Santa Barbara, California
Gentlemen: Please send me full descriptive
literature. I am interested in
☐ 28-month course ☐ Short Course (still)
☐ Motion Picture Course

Name.....

Street.....

City..... Zone..... State.....

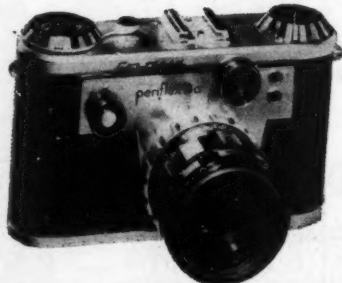
☐ Veteran with educational benefits

BEHIND the SCENES

New 35mm reflexes from Great Britain and East Germany plus a 8mm zoom movie camera from Japan. Also other odds and ends.

We seldom get a chance to buy or even examine British-made cameras here in the U. S. Reason: British cameras are rather expensive. After import taxes are paid, the cost is prohibitive—at least in a competitive market. True, many of them are made with the most magnificent craftsmanship, but they don't stack up in features or design with the cameras we can buy here now. However, one new camera design has been coming along rather rapidly in Great Britain and with good reason. We have nothing like it here.

The Periflex, made by K. G. Corfield, is an eye-level 35mm camera with a reflex focusing system using a periscope. When you view through the finder you see a brilliant nonfocusing image. However, there's a separate retractable periscope concealed in the camera body which lets you focus on the central part of the image. The periscope lowers into position when



Periflex 3a—When a 35mm camera uses a periscope it's news.

you wind the film and focal-plane shutter. As you press the shutter release, the periscope rises before the shutter operates.

To adjust the viewfinder for the proper picture area, separate front viewfinder lenses are available for each of the camera's different focal-length lenses. The finder in the latest 3a Periflex has a projected frame outlining the picture area. The 45mm four-element f/3.5 or f/2.8 and six-element f/1.9 Lumax lenses can focus as close as 9 in. A 35mm wide-angle Retro-Lumax goes down to 6 in., and there's also a 28mm. Other lenses include

100mm f/4, 135mm f/3.5, and 240 and 400mm lenses.

The Periflex has an 11-speed focal-plane shutter from 1 to 1/1000 sec. and sprocketless film transport with glass pressure plate. It's claimed that these features eliminate the danger of film tearing.

Turning to a new camera design which is quite sure of reaching the American market, we have the new



Exa II—Inside, outside, it's all changed. When will it arrive here?

Exa II. To MODERN's recollection, it's the very first actual redesign of this handy, small, quiet, relatively inexpensive 35mm reflex camera.

The new Exa, made in East Germany by the Ihagee Kamerawerk AG. in Dresden, bears evidence of a complete redesign inside and out. To begin with, the heart of the old Exa, a guillotine shutter which used the back of the swinging mirror itself as part of the shutter action, has been replaced by a more conventional focal-plane shutter. Thus speed range has been amplified from 1/25-1/150 sec. to 1/2-1/250 sec. Instead of the traditional Exa shutter-speed setting lever, a more conventional shutter-speed dial is used. The tiny winding knob has been replaced with a winding lever. The camera accepts all Exakta lenses. This is a big step forward, since the old Exa took few lenses over 105mm without vignetting badly. Incidentally, the factory claims that the Exa II shutter is about as quiet as the Exa I—which is about as quiet as a reflex camera, can get and still be heard.

From Japan, we have news of a new Canon Zoom 8 movie camera. The body resembles the regular Canon 8T rather closely, but the manufacturers have not only built in a zoom lens whose focal length ranges from 10 to 40mm but have also incorporated through-the-lens focusing and viewing

(Continued on page 34)

NOW, FOR THE FIRST TIME, A 4x5 CAMERA WITH 1000th SECOND BETWEEN-THE-LENS SHUTTER...THE NEW SUPER SPEED GRAPHIC!

The revolutionary new Graflex 1000 Shutter of the Super Speed Graphic camera has a unique "orbital action" that admits more light in less time...at any aperture...at all speeds from 1/2 to 1/1000th second! Result: extraordinary action-stopping ability.

Years in development, paralleling such emulsion advances as Royal X Pan, Anscochrome, and the new Polaroid 3000 Film, this significant between-the-lens breakthrough makes the most of these faster, more critical materials. Its orbital action cuts more accurate, sharper "slices of light"—producing crisp, ghost-free images. With *electronic flash* the Graflex 1000 Shutter is accurately synchronized at all speeds up to and including 1/1000th second; with "M" type flash lamps, it is accurately synchronized at all speeds up to and including 1/750 second. The Super Speed Graphic camera complete with 135mm Optar lens in Graflex 1000th Shutter costs little more than an ordinary camera with between-the-lens shutter—only \$449.50.

Other applications of this significant shutter development are planned, but fittingly, its introduction is to those to whom the best means the most—to 4 x 5 photographers.



UNIQUE ORBITAL ACTION of new Graflex 1000th Second shutter provides a smooth start-open-sweep around the bend-return without camera-jarring, damaging shock or bounce. The usual start-stop-reverse of the conventional shutter is eliminated.

For full details on this greatest camera-and-shutter advance in years, get free Super Speed Graphic folder at your Graflex dealer or write Dept. MF-20, Graflex, Inc., Rochester 3, N.Y. A subsidiary of General Precision Equipment Corporation.



GRAFLEX

A
GENERAL
PRECISION
COMPANY

SAVE MONEY!

MAIL YOUR FILM TO RUSS FOR DEVELOPING

NEW! FULL COLOR
brilliant sparkling **PRINTS** **20¢**
min. 5 prints

2X PRINTS 25¢ ea. or ...
(full 2½ x 3½)
from 35mm or 828 slides

3X PRINTS (3½ x 5 from 35mm or 828 — 3½ x 3½ from 120, 620, 127 Sq., Robot or Stereo) **30¢ ea.** **4 \$1.00** for

4X PRINTS in handsome folder **60¢ ea.** **2 \$1.00** for

35 mm KODACHROME **\$1.15**
ANSOCROME & EXTACHROME
20 EXP. ROLLS processed & mtd.
36 exposure roll **\$2.00**

35mm KODACOLOR **\$3.50**
developed & printed
(full refund for every unprintable negative)

35mm BLACK & WHITE DEV. & PRINT **\$1.25**
20 exp. roll
36 exposure roll **\$2.00**

MOVIE FILM **8mm KODACHROME**
MAGAZINES only **75¢**

8mm KODACHROME roll and
ANSOC MOVIECHROME **\$1.00**
16mm 50 foot magazine **\$1.00**
16mm 100 foot roll **\$2.50**

KODACOLOR DEVELOPED AND PRINTED **\$2.50**
8 exposure roll
12 exposure roll **\$3.50**

KODACOLOR PRINTS & ENLARGEMENTS
BLACK & WHITE ROLLS developed & printed

FREE! SEND FOR COMPLETE PRICE LIST AND MAILERS.

RUSS PHOTO SERVICE

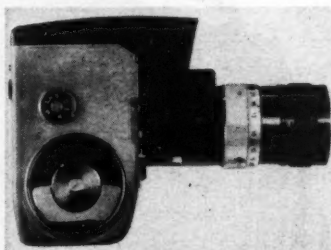
P. O. Box 323-B Cooper Sta., New York 3, N. Y.

BEHIND THE SCENES

(Continued from page 32)

plus a semi-automatic electric eye exposure system. The zoom lens has 13 elements—9 are fixed and 4 move. The reflex finder also has 13 elements and provides a .5X image at the 10mm setting and a 2X image at the 40mm focal length. The exposure system works with films having 10 to 160 exposure indexes.

Other features include a 7½-ft. film run, single-frame cable release socket,



Canon 8 Zoom—little movie camera with a long, talented optical nose.

automatic resetting footage counter, and a bell which rings when only 6 in. of film are left to run.

Although we have no idea of what the possible prices of the Periflex 3a or Exa II might be here in the U. S., we can tell you that the Canon Zoom 8 will run about \$240.

Another way to skin a cat

Up to now most movie cameras with built-in exposure meters and semi-automatic exposure control have featured diaphragm adjustment to change exposure. But the new Japanese Arco Triomat recently introduced in Japan features a variable shutter with speeds from 1/17.5 to 1/800 sec. The advantage? Constant lens opening and constant depth of field despite changes in lighting conditions.

More metal fp shutters?

All the news isn't in the complete camera department. The move toward metal curtains in focal-plane shutter manufacture seems to be on. This shutter type, pioneered first by Zeiss Ikon in the Contax and later by Hasselblad in their focal-plane single-lens reflex 1600 and 1000F, has in recent years been adopted by Canon for their entire

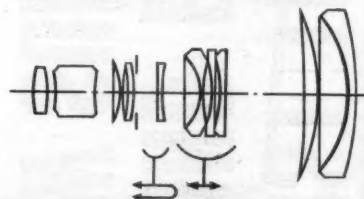
line of 35mm rangefinder cameras.

Now one of the most important single-lens reflex cameras will be delivered in the future with a titanium ribbon shutter, cloth-covered. It's quite difficult visually to tell the shutter from the old all-cloth one. There will apparently be no increase in price for the new shutter cameras. Owners of the older cloth-curtained cameras will be able to have the new metal one installed at a nominal fee. It's possible that prolonged tests of an all-metal shutter will reveal that it has a greater longevity than cloth shutters. However, the big factor in the past has always been the claim that you can't accidentally burn a hole through a metal shutter by leaving the lens pointed toward the sun.

With the single-lens reflex and rapid return mirror, this is impossible anyway. Still, we do know of a photographer who burned holes in his curtain shutter by accidentally dropping hot cigarette ashes on the cloth while loading the camera. For him, at least, the new all-metal shutters will no doubt be a blessing.

Inside the Canon

For those of you who may have been curious to see the optical setup of the Canon Zoom lens for 35mm reflex cameras reported in this column last month, we print an illustration. It has



Canon 35 Zoom—two lens components move as indicated by the arrows.

13 elements as does the Canon Zoom 8 lens, but zooms from 45 to 200mm at f/2.8.

Fast, fast, fast

High-speed motion picture photographers are about to have a Japanese unit available—a 16mm movie camera with a speed of 9,000 frames per second has been completed. But the firm plans to market a more advanced version with a speed range of 500 to 12,000 fps. The camera will accept any lens of 50mm or more in a Leica thread.—H.K.



NOW...

A DEPENDABLE ONE-PIECE FLASH!

*the only one-piece unit with
guaranteed daylight flash.
Exclusive sunlight converter
gives 5500° K illumination!*

Mini
METZ 103

only
59⁹⁵
NO EXTRAS!

(price includes recharger, battery,
bracket, neckstrap, flash cord)

- Nothing like it . . . for compactness, light weight, dependability, low price!
- Employs famous METZ dual-transistor monitored "power saver" circuit . . . proved best around the world.
- Big power wallop . . . more than many larger units. 100% power, uniform exposures, every shot.
- Lowest recycling time . . . only 6-8 seconds.
- Most efficient speed . . . 1/1000 second.
- Rechargeable hi-energy battery ends frequent replacement costs.
- Improved "full-coverage" reflector design . . . 65° for normal and wide angle lenses. Exclusive sunlight filter assures daylight color.
- One price includes everything . . . no extras!

Order through your dealer now

BURLEIGH BROOKS, INC.

10 West 46th Street, New York 36, N. Y.

TWO PIECE MINI METZ 102

—for those
who want a 2
piece unit.
Same char-
acteristics—
same low
price as 1
piece unit.



LORD

COLOR

ALL FILMS FACTORY FRESH • FULLY GUARANTEED FEB. 1961 EXPIRATION DATE

DEPENDABLE COAST-TO-COAST FILM SERVICE!

★ Licensed by Kodak

24-HOUR LAB SERVICE ON KODACHROME

35mm KODACHROME
WITH PROCESSING INCLUDED

ALL FILMS MOUNTED

	• DAYLIGHT OR TYPE F	
	3-ROLLS	10-ROLLS
KODACHROME (Same prices apply for Ektachrome and Anscochrome)	20 exp. 7.50	36 exp. 11.95
SUPER ANSCOCROME	20 exp. 8.00	36 exp. 12.75
STEREO KODACHROME	15 pairs 9.00	28 pairs 15.00
	20 exp. 23.00	36 exp. 35.00
	15 pairs 27.00	28 pairs 45.00

• Please include 5¢ postage per roll



Take your
COLOR shots



Mail your film
to Lord



Receive your
film at home

Send check, money
order or cash with
films. Please do not
send your remittance
separately.

Minimum order: \$1.
Sorry, no C.O.D.'s.

Please include
postage, excess
is refunded.



KODACHROME
MOVIE FILM

With Processing Included!

DAY. OR TYPE A	3-ROLLS	10-ROLLS
8mm ROLL 25' Dbl.	8.95	28.00
16mm ROLL 100'	25.00	81.00
8mm ROLL 100' (For Bolex)	28.50	89.00
8mm Mag. 25' Dbl.	12.00	38.00
16mm Mag. 50'	18.00	58.00
16mm Anscochrome 100' Roll	26.25	85.00
16mm Super Anscochrome 100' Roll	29.00	95.00

• Please include 5¢ postage per roll

LOAD YOUR OWN AND SAVE!

KODACHROME
Bulk MOVIE FILM

With Processing Included!

8mm x 100'	9.95
Plus 4-empty daylight spools and cans (or on 100' day. spool for Bolex H8)	
8mm x 400'	38.00
Plus 16-empty 8mm daylight spools & cans (or 4 empty 100' day. spools for Bolex H8)	
16mm x 400'	32.00
Plus 4-empty 16mm x 100' day. spools & cans	

ALL FILMS ARE FROM
ORIGINAL SEALED
FACTORY FRESH BULK

NOW! BLACK & WHITE FILM & PROCESSING!

YOUR CHOICE OF EASTMAN KODAK TRI-X or PLUS-X ON THESE OFFERS

BY POPULAR DEMAND!

**8mm
Kodak
TRI-X**
HIGH SPEED ASA 200

PROCESSING INCLUDED

Ideal for shooting under
difficult light conditions!

8mm x 25' Dbl.
3-Rolls ... 7.75
3-Mags ... 9.00
100' for Bolex ea. 9.00

Also available in
Kodak PLUS-X (ASA 80)

8mm & 16mm BULK FILM

(Without Processing)

100 Ft. 200 Ft. 400 Ft.

4.50 8.50 16.00

PLUS-X or TRI-X

FREE!

8mm x 25'
spools and
cans
16mm x 100'
spools and cans

Specify preference.



**8mm or 16mm
Bulk Film Winder**

- Holds up to 400'
- Will load any camera spool
- Specify 8mm or 16mm
- Pays for itself with first bulk film order.

(Include 65¢ postage)

349



**35mm
FILM**

or PLUS-X

35mm x 20 exp.

3-ROLLS ... 1.50

10-ROLLS ... 3.95

35mm x 36 exp.

3-ROLLS ... 1.80

10-ROLLS ... 4.90

(Without Processing)



**35mm
BULK FILM**

or PLUS-X

DO IT YOURSELF AND SAVE!

28 ft ... 1.35

50 ft. ... 2.00

100 ft. ... 3.50

(Without Processing)

FREE: Empty cartridges in-

cluded with every bulk order.

LORD

FILM LABS.

EAST
COAST

P.O. Box 243
New York 51, N.Y.

WEST
COAST

P.O. Box 46615
West Hollywood 46, Calif.

COLOR

LORD

WE ARE AS NEAR TO YOU AS YOUR NEAREST MAIL BOX
FOR YOUR CONVENIENCE, ALL SERVICES UNDER ONE ROOF



COLOR PRINTS

(From transparencies)

PRINTED ON NEW KODAK
EKTACHROME PAPER

5 -2X (2½x3½) (from 35mm & 828)	100
3 -3S (3½x3½) (from 120 & 620)	100
3 -3X (3½x5) (from 35mm & 828)	100
Below sizes are Studio Mounted.	
2 -4X (approx. 4x5) (from 35mm & 828)	100

Printed on Ansco Printon:

5x7 **95¢** each 8x10 **1.85** each

KODACHROME COLOR PROCESSING

*35mm x 20 exp. w/mounting	1.00
*35mm x 36 exp. w/mounting	1.75
35mm x 15 exp. Stereo w/mounting	1.75
35mm x 28 exp. Stereo w/mounting	2.75
MOVIE FILMS	
8mm Roll	1.00
8mm Mag.	.75
16mm Mag. 50'	1.00
16mm x 100' Roll	2.50
8mm x 100' (Bolex)	3.95

* 35mm Anscochrome, Super Anscochrome, Ektachrome: Same prices as shown.

120, 620, 127 Anscochrome, Super Anscochrome, Ektachrome 1.00

A REAL TIME SAVER!

"1-TRIP COLOR OFFER"

35mm EASTMAN KODAK

Neg. Color-Kodacolor Type

WITH PROCESSING INCLUDED
AND
JUMBO COLOR PRINTS (Type C)

12 exposure roll

3⁵⁰ ea. • **3 for 9⁷⁵**

20 exposure roll

4⁵⁰ ea. • **3 for 12⁷⁵**

* Prices include film, processing of film, and 1-jumbo color print of each exposure

It's the newest COLOR FILM
8mm Ansco MOVIECHROME



HIGH SPEED • FINE GRAIN
COLOR DAYLIGHT • ASA 20

PROCESSING INCLUDED

8mm Roll
25 ft. Dbl.

3-rolls 8.95

10-rolls 28.00

Now available for
8mm Magazine
Camera Owners!

3-mags 12.00

10-mags 38.00

COLOR ROLL FILM

127 - 120 - 620

PROCESSING INCLUDED

FILM ONLY
(Does not include prints)

3-Rolls 10-Rolls

EKTACHROME or ANSOCROME	6.00	19.00
KODACOLOR	4.75	15.00
SUPER ANSOCROME	7.25	25.50

DUPLICATE Color Slides

35mm Mounted
From Transparencies
*Your duplicates are actually made on Kodachrome film!

20¢ each **10 for 1.50**

*And that's why only Lord can give you faithful reproduction of your treasured slides.

It's NEW! High Speed!

Kodak EKTACHROME

PROCESSING INCLUDED

Daylight ASA 160 or
Type "B" ASA 100
35mm x 20 Exp.

3 for 8⁷⁵
10 for 27⁵⁰

BLACK and WHITE

Send for FREE mailing bags and price list

PANCHROMATIC ROLL FILM

120, 620, 127

ASA

Day.-Tung.

80 64

10 rolls 2⁹⁵

CUSTOM DEVELOPING & PRINTING

Ultra fine grain finishing
and professional print
quality.

JUMBO PRINTS

8 exp. rolls	75¢
12 exp. rolls	1.00
20 exp. 35mm	1.50
36 exp. 35mm	2.50

FREE BOOK!

With
your
purchase
of \$5.
or more.



- Covers film, filters, flash
- Handy charts
- Fully illustrated
- List \$1.00

Request free offer with order

BIG SAVINGS!
**KODACOLOR
DEVELOPING**
WITH KODACOLOR
PRINTS

8 exp. roll	2.00
12 exp. roll	2.75
20 exp. roll	3.70
Developing any size roll	70¢

KODACOLOR COLOR PRINTS

Made from Kodacolor neg. only

127, 120, 620, 828, 35mm } **10 for 1⁹⁵**

5X (5 x 5 or 5 x 7)	each 1.00	3 for 2.85
8X (8 x 8 or 8 x 10)	each 2.75	2 for 4.95

LORD FILM LABS.



P.O. Box 243
New York 51, N.Y.



P.O. Box 46615
West Hollywood 46, Calif.

you can always...
"SAVE WITH CONFIDENCE"
 at *Colorfax* on...
COLOR PRINTS
 from all film sizes
 3 1/2 x 5 **25¢**
 35 mm Duplicates
 only **20¢**
 25 or more 17¢
SATISFACTION ALWAYS GUARANTEED
19¢
 from all U. S. color films
 2 1/2 x 3 1/2 only
 from 35mm only

From Kodachrome, Anscochrome, and Ektachrome

5 x 7.....	\$1.00
8 x 10.....	\$2.00
11 x 14.....	\$4.95

KODACHROME, Anscochrome, Super Anscochrome and Ektachrome processed and mounted
 20 & 12 exposure rolls... **\$1.25**

36 exposure rolls\$2.25

KODACOLOR Develop & Print

8 exp/printed 3 1/2 x 5...	\$2.75
12 exp/printed 3 1/2 x 3 1/2...	\$3.75
16 exp/printed 3 1/2 x 5...	\$4.75
20 exp/printed 2 1/2 x 3 1/2...	\$4.70
Develop Only (all sizes).....	\$.90

WRITE TODAY for
 our complete price list
 and free mailing kit

For faster return by first class, add 7c
 for each roll of films, 3c for each \$1 of
 print order.

DIRECT-BY-MAIL
 Laboratory-to-you

Min order \$1. No C.O.D.'s
Colorfax
 laboratories - inc
 1160-O Bonifant Street • Silver Spring, Maryland

modern COLOR

by NORMAN ROTHSCCHILD

If you're going to shoot flash with color film, what's the best possible film-bulb combination?



film with gratifying (or ungratifying) results, let's search for the ultimate—the best possible combination of color film and flashbulb.

If your primary interest at the moment is to do a great deal of indoor flash photography with the least bother, I'd recommend clear white bulbs and Type F Kodachrome or Ektachrome.

If most of your shooting is done outdoors with transparency film, with only an occasional indoor flash shot, then I'd suggest daylight film and blue-tinted flashbulbs.

Which gives better color, daylight film plus blue flash or tungsten film plus clear flash? In my opinion, both combinations can produce admirable results. Which is preferable? How do the two techniques differ in shooting? My own personal findings show that blue lamps and daylight film require somewhat more critical exposure than do clear flashbulbs and tungsten or type F films.

Why they're tricky

The reason for this: blue dyes used to coat bulbs or to make conversion filters do only an adequate job of correcting the light. For really top correction, a much deeper filter would be needed. The added dense quality would cut exposure appreciably. And then the slightly higher contrast of daylight films, as compared to tungsten or type F, also contributes to the need for critical exposure. I've found that exposure errors as small as 1/2 stop with daylight films can result in color unacceptable to me.

I've also found that not all makes of blue flashbulbs give identical color rendition. In general, G.E. lamps seem to give slightly cooler (more bluish) results than do lamps of other makes. So, for consistent color when shooting, do not use lamps of different makes.

I've also noted that blue flashbulbs

don't give as much light as clear bulbs. This can be a disadvantage if you're planning to shoot distant subject matter or fast action.

In my opinion you'll get the best results with clear flashbulbs and tungsten or type F film. Because these films have somewhat greater latitude than their daylight counterparts there's less danger of off-color results from small exposure errors. I also feel you'll get better flesh tones with clear bulbs and tungsten or type F film.

One more problem

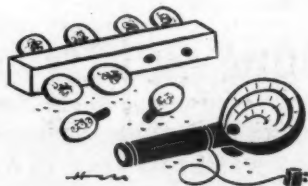
One matter still needs clearing up—bulb size. In general, lamps such as Nos. 5, 25, M5, and AG1, or their blue counterparts, are suitable for most pictures. For really powerful light, when shooting large areas or distant subject matter, lamps such as Nos. 11, 40, 22 and 2 may be needed. To use them, you'll need a flashgun with a socket that can accept large household type bases. Such guns are made by Graflex Inc., 3750 Monroe Ave., Rochester 18, N. Y. and Heiland Div., Minneapolis-Honeywell, 5200 E. Evans Ave., Denver 22, Colo.

... More gelatin sources

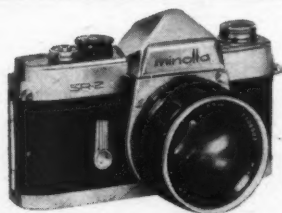
If you've been trying your hand at binding slides with colored gelatins for corrective or creative effect (Modern Color, December) you'll be interested in knowing of additional sources of gelatins.

Addacolor Correction Filters, made by Lou Bertz Specialties, 6268 Romaine St., Hollywood 38, Calif., are available, not only in neutral, as mentioned in my column, but in sets of 24 containing four filters each in pale blue, green, yellow, cyan, magenta, and straw. A 2 x 2 in. set costs \$1. A 2 1/2 x 2 1/2 in. set costs \$1.25.

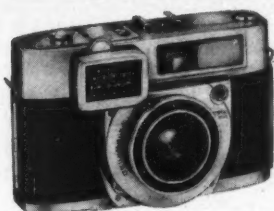
Paler shades of stage gelatins are also suitable for binding with your slides. A special advantage of these is extremely low cost—about 35 cents for a 20 x 24 in. sheet. A sample swatch book of the many colors made is available for 60 cents from Rosco Laboratories, 29 Moore St., Brooklyn 6, N. Y.—THE END



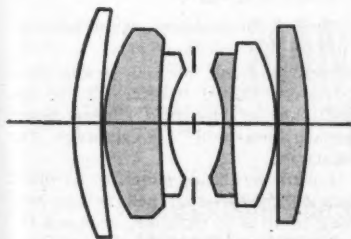
The Rokkor Lens alone makes Minolta your best buy



MINOLTA SR-2—Automatic Single Lens Reflex System of Photography; instant return mirror; lenses and accessories. The ultimate tribute to a photographer. **\$249.50**



MINOLTA AUTOWIDE—Set exposure automatically; cross-coupled shutter and f/stops; zone focusing; extreme depth of field; 35 mm f:2.8 lens. **\$89.50**



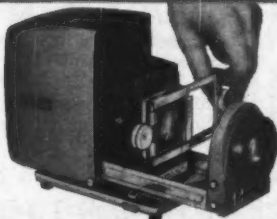
Rokkor 6-element f:2.8, 35 mm wide angle for Minolta Autowide



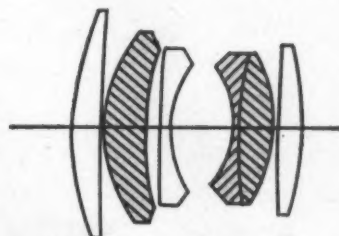
MINOLTA V2—World's first 1/2000th shutter speed, precision range-finder-viewer, needle-sharp f:2 lens, and every advanced feature you could ask for in a 35 mm camera. **\$99.95**



MINOLTA AUTOCORD—World standard in Twin Lens Reflex professional quality. Unique one-hand focusing. **\$99.50**
MINOLTA AUTOCORD "L"—Same famous features plus built-in light meter and a simplified LVS scale. **\$124.50**



MINOLTA SLIDE PROJECTORS—Breathes life into your color slides.
MINOLTA MINI-16 PROJECTOR for 16 mm and 9.5 mm slides—**\$37.50**.
MINI-PROJECTOR for 35 mm—**\$37.50**
MINOLTA MINI-44 PROJECTOR for "super slides" and 35 mm—**\$49.50**.



Rokkor 6-element f:1.8, 55 mm standard for Minolta SR-2



MINOLTA "16"—Purse or pocket-size marvel; a precision camera for color, black and white photos; choice of accessories. With case, strap, close-up lenses. **\$39.95**



MINOLTA "A2"—Consistently rated "best buy" in independent consumer tests. Fast f:2.8 lens, coupled rangefinder-viewfinder, built-in self-timer. **\$69.95**

Minolta makes Rokkor Lenses from beginning to end. They design them, actually make their own glass, do their own grinding, polishing and coating, and execute the final assembly. That's why Minolta is seldom matched in quality... never matched in price!

MINOLTA

MINOLTA CAMERAS • 150 BROADWAY, NEW YORK 38

See
What
The
Experts
Say

"The GaMi 16 is in an
'ultra' class of its own,
beyond competition from
any other 16mm camera"

—ULTRA MINIATURE
PHOTOGRAPHY
by Joseph D. Cooper,
published by Universal
Photo Books, N.Y.C.



4½" long
2" wide
1" deep

About The
Subminiature
Miracle
From
Italy!

"The GaMi 16...its
builtin features read
like a roll call of
photographic progress"

—POPULAR
PHOTOGRAPHY
April, 1958

GaMi 16

A Complete System of 16mm Photography

It's no wonder that "men who know" sing the praises of the GaMi 16. They've recognized its fantastic precision which could have only been produced by Galileo of Milano, Italy's world-famous manufacturer of optical instruments. They've painstakingly tested its performance, compared it feature-for-feature with other subminiatures. And its line of accessories make the GaMi 16 the only complete system of standard 16mm photography.

with case **29750**

FEATURES:

- Combines exposure meter, viewfinder, rangefinder and parallax corrector in single eyepiece viewer
- 6-element 25mm f1.9 Galileo lens, click stops to f/11
- Speeds ½ sec. to 1/1000 & B, X Synch
- 3 sequence shots on single winding
- 17x12mm negatives on standard 16mm film
- Daylight loading 30 exp. — reusable black and white or color cartridges
- All metal, satin finish body



ACCESSORIES:

- 4x and 8x f/4 Telelenses • Daylight Developing Tank • Enlarger • Copying Outfit • Microscope Adapter
- Spoolwinder • Film Cutter • Frame Viewer • 2 x 2 Mounts • Flash Attachment • Filters • Closeup Lens
- Empty Film Cartridges

Write for literature on GaMi 16 and accessories

GAMI CORPORATION
452 Fifth Ave., New York 18, N. Y.

ULTRA MINIATURE

by JOSEPH D. COOPER

Want to make your own prints?
Here are some tips on special ultra-
miniature enlarging techniques.



The first problem you'll encounter in making your own prints is deciding which negative to work with. In its original size it is practically impossible to tell whether a negative is sharp. And tiny contact

prints won't be of very much help even if you use a magnifier.

The easiest way to view your negatives is to run them through your enlarger, projecting them onto a sheet of white paper. Any imperfections will show up clearly.

However, using your enlarger as a viewer involves handling the negatives more than may be advisable. If you want to avoid this you can use any one of a variety of special viewers. (You may, of course, use a high-powered hand magnifier, but this is not very convenient.) The GaMi film viewer and the recently introduced Meopta viewer are both designed for 16mm films. They consist of a film holder and a magnifying lens.

Minox film is returned from processing in a transparent protective negative wallet. This film can be viewed with the Minox negative viewer without removing the strips of negatives from the wallet.

How to eliminate dust

When you are ready to begin printing, hold the negative strip so that you sight along the surface at an oblique angle as you face the light. Examine both sides of the film: you can easily see if there is any dust on it. If there is, use an ear syringe to blow it off, or pass a camel's hair brush lightly over the surface. Never try to wipe away dust with any degree of vigor. The more you work at it, the more static electricity you build up and the harder it is to remove the dust from the film surface.

If the negatives are not clean—if they have fingerprints or smudges—

wipe them carefully with liquid film cleaner on a piece of cotton.

In spite of everything, your negatives will probably pick up some scratches and abrasions along the way. If you develop your own film you can keep them to a minimum by immersing the negatives in a super hardener such as Permafilm after they are washed.

Another scratch preventative and corrective is Mira-Cote, which was described by Norman Rothschild in "Modern Color," November 1959. This substance gives a hard protective coating, similar to nail polish. In so doing, it also fills in scratches. As Rothschild pointed out, the film must dry under dust-free conditions, because if any dust or lint settles before the film is completely dry, it will stick.

If scratches appear as white lines on the print they are probably on the film base. You may be able to eliminate them by applying a thin coating of

IN NEXT MONTH'S MODERN

Can you get good quality
prints from super high-speed
film? MODERN gives a de-
tailed answer.

scratch remover, such as Braun Kov-A-Mar or Edwal No-Scratch, to the base side of the film. These liquid preparations will not damage the negatives.

If your scratches show up as black lines on the print, I believe the best thing to do is to carefully etch out the line on the print with an etching knife or razor blade, then spot the print. The easiest prints to spot are those with matte, or dull, surfaces; the slight pebbling will conceal the correction. You may use a retouching pencil, a brush and opaque water-soluble spotting colors, or a brush and spotting dyes, such as Spotone. For your first attempt at spotting, I suggest you practice on a reject print.

The only effective way to spot a glossy print is with spotting dyes, since pencil or water soluble spotting colors will noticeably affect the glossy surface.—THE END



FLASH NEWS



Shot with Plus X film, Exposure Index of 125. Shutter speed 1/500 at f/8.

MAN WITH A CAMERA SHOOTS "MAN WITH A CAMERA"

Professional Photographer Pete Samerjan catches TV star Mike Kovac on the go...proves ability of G-E PowerMite M5 Flashbulb to stop action.

When Mike Kovac, star of General Electric Flashbulbs' "Man With A Camera" show, ABC-TV, is in pursuit of a suspect, almost nothing can stop him. But Pete Samerjan did—with his Retina Reflex, a 3-inch reflector and one General Electric PowerMite M5 Flashbulb. "It's perfect for fast, candid shooting with small equipment," says Pete. Zirconium-filled, the PowerMite M5 packs the same brilliant burst of light as the No. 5 bulb, yet it's only 1/4 the size. 20 millisecond delay allows precise "M synch" at any shutter speed

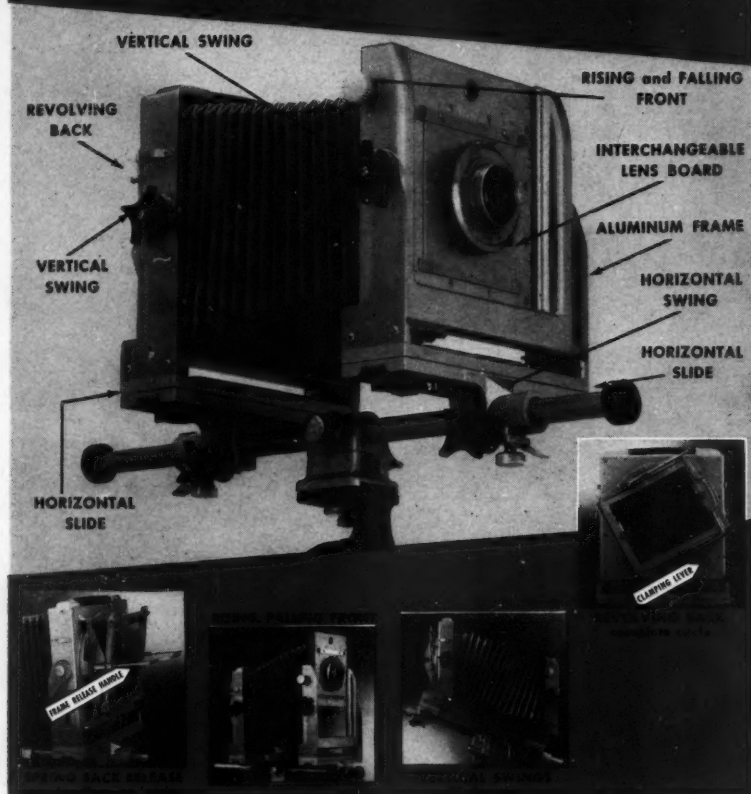
... "F" or "X synch" up to 1/30 second. Can even be used like a No. 6 bulb with many late-model 35mm focal plane cameras. For convenience, versatility, performance, there's no finer flashbulb. Ask your photo dealer for G-E PowerMite M5's or M5B's (for daylight color film).



GENERAL ELECTRIC

Photo Lamp Dept., Nela Park, Cleveland 12, Ohio

Indispensable to the professional
...rewarding to the amateur
**the remarkable calumet
4x5 view camera**



You'll enjoy your 4 x 5 Calumet View Camera because it's simple and sure. The vertical and horizontal swings, the rising-falling front enable you to correct distortion when the camera is tilted. Full 360 degree Revolving Back without any corner cut off. Durable, because it is all metal... lightweight, too, and easy to carry. Try it!

Revolving back... interchangeable lens feature
Calumet 4 x 5 View Camera
Price \$240

Now available at
better camera stores everywhere

Calumet
camera division



MANUFACTURING COMPANY
6550 NORTH CLARK STREET
CHICAGO 26, ILLINOIS

the LARGE CAMERA

by **ANDREAS FEININGER**
Staff Photographer for *Life*

Introducing the five-legged "tripod," a practical device for getting really firm camera support.



As any reader of this column knows, I firmly believe that the full potential of a large camera cannot be realized without using a sturdy tripod. But sometimes sturdiness alone will not insure critical sharpness in a negative. This is particularly true if the distance from the front of the lens to the back of the camera is great. The entire system may vibrate at the slightest provocation, no matter how strong and sturdy your tripod is.

Many times I have watched the ground glass of a telephoto-lens-equipped 4 x 5 view camera through a ten-power magnifying glass and noticed that the image never stopped quivering. Vibration in the building, caused by street traffic, was affecting the entire camera system, even though the camera was set up on a heavy duty tripod. The reason was that the front and the back of the camera were too far from the tripod's point of support. However, the moment I supported the camera, not at its center of gravity alone but in two places, front and back, the image no longer vibrated. The most effective way to give this support is to use a pentapod.

A pentapod is a tripod that has five legs. However, these five legs touch the ground only at three points (see top photo page 44) which makes it as easy to set up on rough or slanting ground as an ordinary tripod. Two of these legs support the front of the camera and the lens, and three support the camera back. All five are joined at the top by a flat aluminum base plate (see top photo page 44).

Basically, any strong, well-made tripod may be converted into a pentapod by simply fitting it with two extra legs and a top rail. But the best tripods for this purpose are those equipped with a center post or "elevator." The camera can be tilted up or down by simply lowering or raising

(Continued on page 44)



PUT YOUR BEST FOOT FORWARD

Leave the Amateur Ranks

ENJOY THE HIGH REWARDS OF PROFESSIONAL SKILL!

School of Modern Photography 'Practice Techniques' give you a fast head-start. Why flounder? Why grope? Take the SMP 'Professional Guided' way to success!

You can fulfill your ambitions in the field of photography—for a lucrative career, extra money or high-level creative work. And the one proven way to do it is through professional guidance. **SMP's HOME TRAINING INSTRUCTORS** are experienced photographers, prepared to teach you 'pro' secrets. They share their proven, practical knowledge with you. Assign-

ment by assignment, project by project they offer you constructive criticism and expert evaluation of your photography—just as if they were in your own home. And this is just part of **SMP's** exclusive, 'tested techniques' that have helped develop the talents of many of America's leading, highest paid professional photographers!

SMP ALSO OFFERS A MODERN SYSTEM OF VISUAL AND PRACTICAL ASSIGNMENTS that are the most up-to-date instruments of learning at home. You actually practice photography the way professionals do. And you don't have to own special or expensive equipment.

Right from the start, we supply you with materials to work with! **THIS IS IMPORTANT! FOR ONLY SMP PROVIDES YOU WITH 'LEARN-BY-DOING' MATERIALS!** You receive actual negatives, photographic prints, charts, self-demonstration devices, easy-to-understand instruction guides, **3-DIMENSIONAL AIDS** to help you practice correct lighting and effective composition.

And thanks to **SMP's** comprehensive unit lessons, you learn thoroughly all branches of photography! Yes, you have it within your power to learn more and earn more...to achieve success in any of the lucrative fields of photography such as commercial, portraiture, color, news and magazine, advertising and fashion, industrial, free lance, motion picture. You make the choice. Make it now! We're happy to help! Get the complete details of **SMP's** Course. Send for your copy of **SMP's FREE ILLUSTRATED BOOK**, today!

the school of modern photography

Approved by the New York State Dept. of Education • Established 1939

FREE!

This handsome, illustrated book, crammed full with photographs taking you behind the scenes of **SMP's** famous photography course. It answers your important questions about the photography field and enables you to convince yourself that **SMP's** Home Training Course is the best ever offered.



MAIL COUPON TODAY! Take The First Step Towards a High Paying Photo Career!

The School of Modern Photography, Dept. M-20
P.O. Box 102, Cooper Station, New York 3, N. Y.

Please send me full information regarding **SMP's** Famous Home Study course. And send me your big free super-illustrated book that tells about **SMP's** methods and teaching systems, and gives me the picture of the opportunities I can find in photography. No salesmen will call.


Name

Address

City..... Zone..... State.....

have
you
seen it
yet?



ANOTHER DIAMOND JUBILEE PRODUCT  FROM HONEYWELL

the most talked-about camera in years HEILAND PENTAX H-2

No wonder photographers are talking about the Pentax! It's the lightest, trimmest camera in the entire single lens reflex field. And it's simplicity itself to operate, with no unnecessary, complicated gadgets—just precision controls that help you get the best pictures you've ever taken—

- ... the brightest of all pentaprism viewfinders makes it easy to keep the life-size image constantly in focus. You look through the lens—get exactly what you see!
- ... the instant return mirror gives uninterrupted, follow-through viewing.
- ... the automatic diaphragm operates only when you want it to.
- ... the single, non-rotating speed dial has speeds from 1 sec. to 1/500 sec., plus Time and Bulb.
- ... the razor-sharp, 6-element 55mm f/2.0 Auto-Takumar lens is the fastest available for the price.
- ... With this lens, the Heiland-Pentax H-2 is only \$179.50.

Honeywell



Heiland Photo Products

5200 E. Evans Avenue, Denver 22, Colorado

See it demonstrated now at
your photo dealers, or
write for free folder.

THE LARGE CAMERA

(Continued from page 42)

the center post. If the tripod has no center post, then you must shorten or lengthen the "rear leg" of the pentapod to achieve the same results. In addition, tripods equipped with a head permitting lateral leveling of the camera by means of a separate side tilt (such as the Tiltall tripod, below) allow the camera to be leveled laterally in a matter of seconds. Usually, leveling the camera would require the shortening of the two pentapod legs on the side which is too high.

I recommend using the pentapod in cases where the length of the entire camera is considerably greater than "normal"—for example, when extra long bellows extensions are required, as in telephoto and close-up photography; when using an abnormally heavy lens, which tends to pull the camera front down and out of alignment with the film plane; and when shooting outdoors in a strong wind.

In next month's column I will describe in full detail how you can set about converting your own tripod into a pentapod.—THE END



The pentapod supporting a 5 x 7 Linhof Technika equipped with a 40-in. Dallmeyer lens.



This multiple exposure demonstrates how the camera can be tilted by simply adjusting the center post.

NEW BOOKS

(Continued from page 14)

focal length, long focus, and other terms. He goes well beyond the nuts and bolts—and glass—into a discussion of the creative use of lenses.

However, we did find his discussion of perspective a bit confusing. He fails to mention that while the perspective shown by tele, wide-angle and normal lenses used from the same position may appear different, projecting one frame from each shot so that similar, related objects within each frame are the same given size would indicate that there is no actual perspective difference. While he does use the term "apparent perspective," he doesn't really develop the subject as fully as it deserves. The book is well written, and for the most part Turner relies on simple terms. However, he does lapse into somewhat pedantic language at times. We would have preferred more space devoted to the creative lens—with emphasis on more experimental techniques such as the use of prisms, soft focus, extension tubes, and close-up attachments.

Turner is particularly helpful in discussing techniques for overcoming lens disabilities and for shooting under unusual circumstances. He provides much information that would be helpful to anyone thinking about buying additional lenses.—M. A. M.

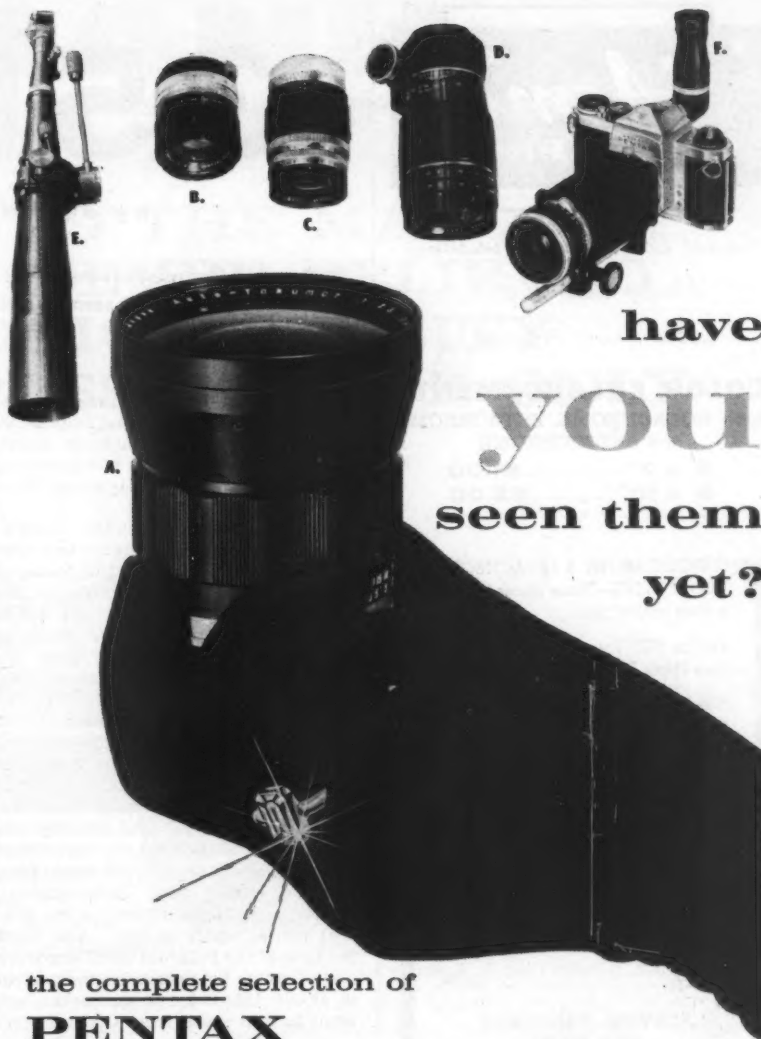
THE TECHNIQUE OF FILM EDITING, seventh edition, compiled by Karel Reisz. 288 pages, illustrated. Focal Press, London; Amphoto, New York. \$7.50

Few books live up to their dust jacket blurbs. This one does. The British Film Academy set up a committee of ten experienced film makers and requested that they pool their knowledge. The result was not a set of rules but, rather, a statement of the many facets of editing from a practical point of view along with some of the answers.

The book is practical and at the same time conducive to independent thought. It should be extremely useful to the amateur who is serious about film making and to the professional who is interested in the analysis of some of the great motion pictures of recent years. The book covers the history, practice and principles of editing. An appendix outlines practical cutting room procedures—sound editing, synchronization of rushes (day's shooting and sound track), editing procedure (handling), and opticals (fades, dissolves).

The names of film greats—Griffith, Pudovkin, Welles, Eisenstein, and others—crop up throughout the book, but names are not merely dropped for effect. Each name is connected with its contribution to motion picture editing. This is definitely a worthwhile book for anyone seriously interested in motion pictures.—M. A. M.

These and other books are available through AMPHOTO; see pages 118 & 119.



have
you
seen them
yet?

the complete selection of

PENTAX LENSES and ACCESSORIES

There are far too many Pentax accessories and interchangeable lenses to show here, but there is one for almost every photographic wish—from macro attachments for extreme close-up work to a 1000 mm lens that will bring out the smallest features of subjects half a mile away. And every lens, every accessory, is of the same unsurpassed high quality as the Pentax camera itself. When you buy your Pentax, you're sure that you can add to your basic camera—whenever you choose with whatever you choose.

See the Pentax camera, and the complete selection of accessories, at your photo dealer's soon... and if you're already the proud owner of a Pentax, add to your photo fun with Pentax accessories now.

A. 35 mm Auto-Takumar, f/2.3 \$124.50 B. 105 mm Auto-Takumar, f/2.8 \$124.50
C. 135 mm Takumar, f/3.5 \$89.50 D. 200 mm Takumar, f/3.5 \$189.50 E. 1000 mm Takumar, f/8.0 \$1195.00
F. Shown on Pentax Bellows Unit \$29.50 Right-Angle Finder \$29.50

Write for illustrated catalog,
showing the complete line
of eleven lenses, and accessories

Honeywell



Heiland Photo Products

PICTURE IT NOW... SEE IT FOREVER

5200 E. Evans Ave., Denver 22, Colorado



*Finest Color Photo Finishing
Money Can Buy...
Low Prices Always!*

COLOR ENLARGEMENTS

from KODACHROME, EKTACHROME
and ANSCOCHROME

5" x 7"\$1.00
8" x 10"\$2.00

ANSCOCHROME & EKTACHROME
PROCESSING—These prices include
a free roll of film.

120 or 620 Processed & Mounted,
plus Fresh Roll of Film\$2.30

828 Processed & Mounted, plus Fresh
Roll of Film\$1.80

35mm (20 Exp.) Processed & Mounted,
plus Fresh Roll of Film\$3.00

SERVICE TIME ONLY 24 HOURS IN LAB

Kodachrome, 35mm Processed &
Mounted, plus Fresh Roll of Film

20 Exp.\$3.25

36 Exp.\$4.75

SERVICE TIME ONLY ONE WEEK

KODACOLOR

Processing & Printing, plus Fresh
Roll of Film.

8 exp/printed 3½ x 5 plus film....\$3.60

12 exp/printed 3½ x 3½ plus film... 4.60

16 exp/printed 3½ x 3½ plus film... 5.85

20 exp/printed 2½ x 3½ plus film... 5.75

20 exp/printed 3½ x 5 plus film..... 7.00

Processing only, all sizes.....

SERVICE TIME ONLY 3 DAYS IN LAB

WRITE TODAY for our complete price
list and free mailing package.
Free First Class Return Service

ACME COLOR PHOTO LAB.
BOX 6025-X
MINNEAPOLIS, MINN

35MM

by JOHN WOLBARST

3000-speed film raises some haunting questions for 35mm camera and film makers.

No matter how equipment blase you've become, it's almost impossible not to admire the remarkable mechanical ingenuity and fine workmanship displayed in some of today's top 35mm camera designs.

The wide-eyed lenses; the remarkably accurate rangefinders; the obedient shutters; the beautiful focusing systems of the single-lens reflexes; the synchronization for flash and speed light; and so on—all are amazing achievements. Yet, viewed from one angle, they all represent excuses. They had to be built into the camera for one main reason—the failure of the film manufacturers to produce a film which would make most of these mechanical aids unnecessary.

This slightly anarchistic sounding idea popped into my head recently and has been nourished by my experience with the new Polaroid 3000-speed film, certainly the most light-sensitive product ever to be offered to the general photographic public. And from the look of the Polaroid #625 exposure meter, which lists exposure indexes up to 12,000, this is by no means the last word in film speed from that quarter.

Superspeed film dreams

Let's suppose that films of equal speed were available for 35mm users. I know about Agfa Isopan Record—under some conditions an exposure index of 3,000 can be used. But the results are grainy-looking compared to our wonderful general purpose films.

What if there suddenly became available a 35mm color film with all the sharpness and low graininess of Kodachrome, but with an exposure index of 3,000, or 6,000? Or a black-and-white one, same speed, but otherwise similar in performance to Kodak Plus-X Pan? What would be the effects on current cameras and future designs?

Of course, the first thing to happen would be that more and more pictures would be taken with less light. A 3,000- or 6,000-speed film, plus an f/2 lens, plus a shutter with a wide range of speeds, is such a formidable picture-taking combination that it would be possible to shoot successfully wherever there's enough light to see the exposure meter dial and the camera controls! In fact, most exposure meters would be valueless—they are simply

not sensitive enough. The GE PR-3 with accessory booster cell is the only meter I know of that would be reasonably useful for such shooting.

In the opposite direction, it would be next to impossible to use such a film in bright sunlight with present-day cameras unless a fairly dense filter was over the lens. We'd need exposures on the order of 1/1000 or 1/2000 sec. at f/45 for an ordinary snapshot!

A superspeed film camera

Now let's be camera designers. A man from the sales department has just dropped on our desk a cartridge of 3,000- (or 6,000-) speed film—super in all qualities—and wants a mass market camera in which it can be used.

Most pictures are made outdoors or in relatively bright light. Most people want a picture that's sharp ("clear" is the commonly used word) and correctly exposed. First item: automatic exposure control.

At present it is possible to vary either lens opening or shutter speed automatically. Our camera will have to have both features.

Second item: guaranteed sharp focus. That comes almost automatically with a small lens opening. We don't need anything wider than f/8, even for dim light indoor shooting. And you can make a crackerjack sharp f/8 lens out of three pieces of glass (or maybe plastic) for a tiny fraction of the cost of making one of those complex f/2 beauties now necessary.

Rangefinder? Who needs it? Outdoors in bright sun with a very small lens opening everything will be in sharp focus. Even at f/8 a simple manual setting (near, medium distance, far) would be pretty accurate. And if we have a film fast enough to allow f/11 or f/16 in dim light, the focusing problem gets even simpler.

Third item: the viewfinder. Obviously, with lens openings as small as these, single-lens reflex systems which depend upon large apertures for viewing brightness are out of the question.

Fourth item: auxiliary lighting. Well, something like the repeating flash of the Polaroid wink-light would do for the fairly close-range situations in which extra light is needed.

Fifth item: the shutter. With only a tiny lens aperture to uncover and close, it's fairly easy to build a low-cost, simple, high-speed shutter.

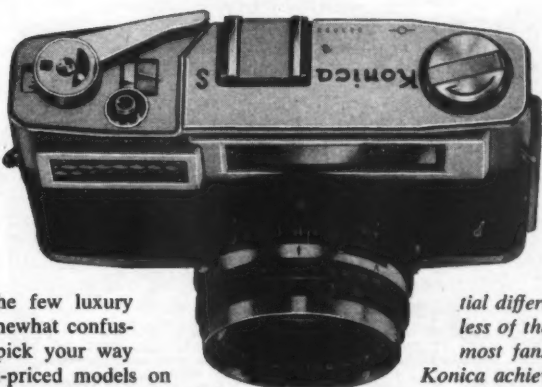
Of course, there are a few nasty little problems concerned with making the whole camera and the film car-

(Continued on page 120)

A FRANK STATEMENT!

TO THE MAN
WHO NEVER BELIEVED
KONICA QUALITY
WAS POSSIBLE FOR ONLY

\$89⁹⁵
plus case



"The Lens Alone

is Worth the Price"

If cost has kept you from the few luxury 35mm cameras, you face a somewhat confusing alternative. How do you pick your way through the jungle of medium-priced models on the market, and choose the one best suited to your needs?

True, the new Konica "S" is one more model, but—rather than add to the confusion—it may resolve it for you. It is perhaps as important for what it is not, as what it is. It doesn't scream "features," "gimmicks," or "low, low price." But it does hand you everything desired in this age of photographic automation. Plus, of course, the confidence of using a Konica product.

While there are cameras that may claim to accomplish anything the new Konica "S" can do, and possibly at less cost—let's look at the FACTS! First, consider that the simple "box camera" of yesteryear had basically "similar" features to the equipment of today, but there is somewhat of a difference in possible results. Now, let's start at the "heart" of the camera, its lens.

What's so special about "lens difference"? Aren't all lenses good enough for the average picture-taker? Isn't it more important that the lens, for example, is f2.5, rather than f2.8? No! Quality, not lens markings, is where the essential difference does lie! Think about that for a moment. Did you ever consider that a 35mm negative is a mere 1" x 1½", and that you rarely if ever, view your picture in that original size. If it's a color transparency, odds are that it will end up as a 20x projection. If black & white, you'll probably make "jumbo" prints anywhere from 2 to 6x larger.

Simply, this means that the slightest distortion, the minutest deviation from pin-point sharpness on your negative or transparency will show itself many times larger in your viewing. So, lens quality is perhaps the greatest essen-

tial difference among cameras having more or less of the same features. Do you wonder why most fans spend so much for lenses, or why Konica achieved such fame for being able to put lenses on its cameras that alone, are equal to lenses selling for as much as the complete Konica camera?

What about "parallax correction"? Many cameras offer this vital feature, but only Konica offers "automatic margin control," which not only corrects for parallax, but actually has a frame that increases and decreases its angle of vision as the camera-to-subject distance varies. Just like your camera's lens does! And very, very vital!

These are a few of the differences that make the new Konica "S" more than "just another" medium priced camera. We could talk about the camera construction, accuracy and sensitivity of the coupled electronic exposure meter, the range of shutter speeds . . . and again remind you of the reputation of the maker, for lifelong service as well as initial quality. Consider all these before falling for the "bargain." Many "quicky" camera deals find their way in and out of the market. Be sure that the camera you buy is one you will want to live with for years to come, and that it is equal to any growth in your skill and interest.

See this latest member of the Konica family at your franchised dealer. "S" WITH 35MM F11.8 HEXANON, \$119.95 PLUS CASE

KONICA CAMERA COMPANY
76 WEST CHELTEN AVENUE, PHILADELPHIA 44, PA.
IN CANADA: McQUEEN SALES CO., 1843 W. 4 AVE., VANCOUVER 9, B. C.
IN VENEZUELA: SEIJIRO YAZAWA, APARTADO 3179, CARACAS
MFG. BY KONISHIROKU PHOTO IND. CO., LTD., TOKYO

KONICA 'S'

ONE PIECE! NO PACK!

Revolutionary New
Electronic Flash
Concept... Weighs
Under 2 Lbs.

Lifetime Unit...
Onetime Price!

69⁹⁵



More advanced features than any other flash unit:
MONITORIZED TRANSISTOR CIRCUIT ♦ SEALED
NICKEL CADMIUM BATTERY ♦ AUTOMATIC BUILT-IN
RECHARGER ♦ POWERFUL LIGHT OUTPUT ♦ EVEN
LIGHT DISTRIBUTION... AND FITS MOST CAMERAS!
AT YOUR DEALER NOW! EXCLUSIVE IMPORTER:
ALLIED IMPEX CORPORATION
300 FOURTH AVE., NEW YORK 10, N. Y.
DALLAS 7, CHICAGO 10, LOS ANGELES 35

Amateur and Pro Pictures Sought for Nationwide Contest

From February 1 through May 31 this year, Edward Steichen is heading a panel of expert judges in a search for photographs on the theme of "America's Many Faces." The final selection will, it is hoped, be used for an exhibition on similar lines to "The Family of Man."

This project is sponsored by the National Urban League, whose aims are to improve opportunities for Negroes and to better race relations in the U.S. The executive director of the League, Lester B. Granger, says of the project: "The photographs we seek will picture the various aspects of life in multi-racial America."

To give a more detailed idea of the kind of photographs wanted, Edward Steichen explains: "We are interested in portraits, yes, but we are more interested in pictures of people in action, living their lives in America. We want pictures showing cooperation and friendship across the lines of race, religion, and national origin. We also want pictures showing the difficulties, prejudice, and open conflict which sometimes result from differences in background and origin." The pictures, he goes on, can show any kind of activity, in any setting, in any walk of life.

Steichen points out that "America's Many Faces" presents a stronger challenge to American photographers than "The Family of Man," for which photographs were chosen from all over the world. It also gives them an opportunity to plan their pictures, as well as choose from their existing work, in the light of a stimulating, worthwhile theme.

Rules for submitting pictures

1) This search is for photographs of people, or the ways of people, in the United States of America. Photographs should highlight the varying heritages of the nation's population.

2) Anyone is eligible to submit photographs for this purpose, *amateur as well as professional*. Paid employees of the National Urban League and its affiliates and their families can submit pictures but are not eligible for honoraria.

3) An entry may be one photograph or several photographs. There is no limit as to the number of entries that may be submitted. A set of photographs intended as a series or a photographic essay should be identified as such and accompanied by captions or data.

4) Each photograph submitted must carry the following information on the back: name of photographer, address of

photographer (street number, city, zone, and state), telephone number (if any), name and address of person or firm submitting the photograph if other than the photographer who took the picture, time and place the photograph was made.

5) Photographs must be unmounted, black and white, or color, of a minimum size of 4" x 5" and a maximum size of 11" x 14". Entries must be prints from original negatives. Entries will be returned only if they are accompanied by a \$2.00 fee for handling expenses.

6) No transparencies or negatives should be sent at the time of the entry. The National Urban League will *not* be responsible for any unsolicited negatives or transparencies.

7) All entries should be mailed to: "AMERICA'S MANY FACES," National Urban League, 14 East 48th St., New York 17, N. Y.

8) The search opens February 1, 1960, and closes May 31, 1960. Photographs of life in contemporary America taken prior to February 1, 1960, may be submitted, but all entries must be postmarked during the specified period. We are not interested in historical material.

9) Preliminary screening of all entries will be done by a Screening Jury of photography experts. Final selections will be made by the Board of Judges chaired by Edward Steichen, director of the Department of Photography of the Museum of Modern Art. Decisions of both the Screening Jury and the Board of Judges will be final.

10) A payment of \$50 will be made to the photographer for each individual photograph accepted. A payment of \$250 will be made for each series of photographs or photographic essay accepted. A series of photographs or a photographic essay must consist of five or more photographs. In addition to the cash payment, each photographer whose work is accepted will receive a Certificate of Recognition signed by Edward Steichen and Lester B. Granger, executive director of the National Urban League.

11) Each photographer whose work is selected by the Board of Judges will be notified by mail on or before December 31, 1960. Photographers whose work is selected will be asked to lend original negatives (or transparencies) to the Urban League in order that exhibition prints or prints for book reproduction may be made. Honoraria will be paid by check no later than one month after the selections have been announced.

STERLING HOWARD'S

PRICE BREAK SENSATIONAL ALL-ELECTRIC REXER-8

13mm f1.9 COATED LENS
All-electric movie camera makes hand-winding camera obsolete. Runs on flash-light batteries in power handle. Zoom finder. Re-spacer turret accepts 3 lenses.

1 BRAND-NEW

Same with 3-1.9 lenses. **66⁹⁵**
With selective eye exposure meter & f1.89.75
genuine Rexer lens in focusing mount. 1.50 post & handling
Deluxe case \$5.95

**LOWEST
PRICES
EVER!**

**LEAFLET
AVAILABLE**

CELEBRATION

SALE

FAMOUS
GERMAN

400mm f5.5 FOLLOW FOCUS

FOR EXAKTA, PRAKTIKA, MIRANDA, ASAHI-PENTAX etc.
Diaphragm settings to f22.
Focus lever (illustrated) 2.50

Most desirable and advanced long-distance lens without equal anywhere! Priced low because of our "exclusive" import arrangement. With Rapid-Follow-Focus lever in precision focusing mount.
**10% DOWN — NSI CREDIT
TRADES ACCEPTED**
With Leica Reflex housing (illustrated) 137.50

**BRAND 77⁵⁰
NEW**
1.50 post & handling

EXCLUSIVE—FULLY AUTOMATIC PENTACON F f1.9 AUTOMATIC LENS

BRAND NEW 99⁹⁵

Case 9.95
1.25 post & handling
10% DOWN—TRADES

NEWEST LATEST MODEL ALL ELECTRONIC SLAVEY V

Compact Unit for Multi Flash Work. Trigger many flash in unison without connecting wires. Uses two B batteries. Reducer and halter extra.
BRAND NEW 14⁹⁵
3 for 43.50
65c post & handling

ALL-NEW GERMAN MADE PRAKTIKA FX-2

12.8 STEINHIL
CASSAR COLOR LENS
Synchro model.
BRAND NEW 59⁸⁵

Case 7.95 (sold with case only) 1.25 post & handling

4x5 MEYER 100mm f6.3 WIDE ANGLE ARISTOSTIGMAT IN SYNCHRO SHUTTER

Wonderful wide angle value for 4x5 and 3 1/4x4 1/2 cameras. Discontinued—factory new.
BRAND NEW 19⁹⁵

85c post & handling
Lensboard & mounting (specify) \$3.50

35mm SINGLE-LENS REFLEX

Asahi-Pentax K f1.8 Takumar... 147.50
Astraflex 35 f2.8 Tessar... 69.55
Edixa Reflex, f2.8 Westar... 52.95
Exa, f2.8 Westar... 36.65
Exakta f2.9 Meritar... 52.00
Exakta f3.8 Zeiss Tessar... 69.50
Hexakon, f2.8 Zeiss Tessar... 77.50
Hexakon, f2.8 Hexar... 43.95
Praktiflex f2.9 Meritar... 33.75
Praktika, f2.8 Westar... 39.95
Pentacore, f1.9 Primo-plan... 69.50
Above used, sold with service guarantee. Case 8.50.
1.50 post & handling

FAMOUS SYNC MODEL KODAK MEDALIST f3.5 COATED ASTRA

Synch Model
Supermatic shutter. Speeds 1 sec. to 1/400. Uses film packs & 350 roll film.
USED 77⁵⁰
Case 5.90
2.00 post & hand.
10% DOWN—NSI CREDIT

LATEST MODEL CONTAFLEX SUPER f2.8 TESSAR

Built-in coupled meter; Synchro Compur shutter to 1/500th.
132⁵⁰
List price 199.00.
10% DOWN—NSI CREDIT

SENSATIONAL VALUE 4x5 B&J PRESS CAMERA

f4.5 COATED STEINHIL LENS
Compur synchro shutter. Coupled rangefinder.
BRAND NEW 137⁵⁰
2.00 post & handling
10% Down—NSI Credit

FAMOUS MAKE SLIDE PROJECTOR

For 2x2 & super slides. 8" f3.5 coated lens. Prestomatic changer. Holds 48 slides. Rack & pinion focusing.
17⁵⁰
BRAND-NEW
1.00 post & hand.

TERRIFIC SAVINGS VOIGT- LANDER BESSAMATIC f2.8 COLOR SKOPAR

Built-in meter; Synchro Compur 1/500 shutter. Inter-changeable lenses. List price \$320.00.
USED 119⁹⁵
Case 10.50
1.25 post & handling

JUST ARRIVED! 135mm f3.5 TELE- ASTRA PRE-SET LENS FOR EXAKTA, PRAKTIKA CONTAX-D etc.

BRAND NEW 29⁷⁵
85c post & handling
Color corrected precision focusing, coated opt.

FAMOUS GERMAN MECABLITZ 300

60-watt sec output; variable wide angle adjustment; sun-light UV filter; built-in battery charger; AC or battery.
29⁵⁰
BRAND NEW
1.50 post & handling

COMPARE WITH 75.00 CAMERAS! TARON VR f2 COATED LENS

Coupled rangefinder; MX SYNCHRO; speeds to 1/500th rapid wind; Large single window-tinted LUMI-FRAME
BRAND NEW 34⁵⁰
Case 6.50 (sold with case only) 1.25 post & handling
TRADES—ACCEPTED

PRECISION—IMPORT 35mm to 2 1/4x3 1/4

MAGNALUX

DOUBLE CONDENSER
With new Penta-glass condensers.

ENLARGER

Silvered parabolic reflector. Rack 'n' pinion focusing; full bellows; extra masks; accepts Leica lenses.
29⁹⁵

BRAND-NEW shipped express

Same with 3 1/4" f4.5 coated AMITAR lens click-stop 37.75

NEW LIGHTMETER MODEL

35mm ASTRAFLEX '1000' LM®

f1.9 MEYER PRIMOPLAN LENS
WITH PRE-SET DIAPHRAGM

BUILT-IN LIGHT METER
INTERCHANGEABLE LENSES
INTERCHANGEABLE FINDER—SYNCHRO
Focal plane speeds to 1/1000—Rapid wind!
Sold with case only 9.95. Split-image finder 9.95. Leaflet available.

BRAND NEW 99⁹⁵

1.50 post & handling
®-Registered Trade Mark
10% DOWN—NSI CREDIT
TRADES ACCEPTED



Sterling - Howard

Dept SM- 2 561 East Tremont Avenue
New York 57, N. Y.

FREE NEWSLETTER. . . . send to-day for your copy. Many new items at lowest prices. No obligation.

Name _____
Address _____
City _____ State _____ SM-2

Spiratone PRESENTS: the SLR owners accessory paradise:

SLR CLOSEUP PRESET 135mm 155mm 200mm TELEPHOTO 7-PC. OUTFIT

Includes famous Bellowscope, finest quality Japanese cell, color-corr., pre-set 135mm 155mm 200mm. 13.5 Telephoto, Filterholder, Double Retaining Ring and set of 2 Minus Lenses.

DELUXE OUTFIT, incl. extra-strap Bellowscope, ultra-speed, coated, color-corr., pre-set 135mm 155mm 200mm. Double Retaining Ring, Set of 4 Minus Lenses. Leather cases for all five lenses, comp. 10 pc. outfit. **\$59.95**

Shipping Charge per Outfit, \$1.00 **SLR 135-18**

6-PC. EXTENSION TUBE SET

FOR EXAKTA, TOPCON. Set contains two precision-fitted brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 2.2 magnification ratio. **\$7.95**

6 pc. set, but with one **FOCUSING TUBE** from 45mm to 155mm makes a \$14. value. Complete set 2 in 1 Adapter, makes same set. List \$10. **\$11.50**

4-PC. EXTENSION TUBE SET

For Praktica, Praktiflex FX, Asahi Pentax, Pentacore. This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used: a tiny object, 1/4" x 1/4" can be made to fill the entire 35mm negative or transparency! Shipping Charge 35c. Leather Pouch 99c. **\$9.95**

MODERNIZE YOUR CAMERA WITH A RAPID WIND \$3.95

For LEICA, CANON, RIKON, CONTAX, PRAKTIFLEX, HEXACON, CONTAFLEX, PRAKTICA, PRAKTIFLEX, PENTACORE, ARRIUS C3, S4, S4A—same year camera. 5 shots in 6 seconds! No installation—fits over winding knob. Shipping Charge 20c

Top Drawer Gadget Bags

Open up "top drawer" only, when you need small accessories—no need to waste valuable time rummaging through gadgetbags! Unique double zippered "top drawer" holds film, filters, shades, other small accessories; camera and bulky accessories stay in bag proper. Luxurious features include top-grain pigskin construction throughout, zipper pocket inside cover, two hanging loops, two side pockets, two end-side pockets, tripod-holding straps, elegant strap with shoulder pad, two locks and keys, bottom slide, adjacent lining, two wrap-around zippers—the ultimate in luxury and convenience.

Three roomy sizes, for amateur and professional, for all models movie, 35mm, twinlens, press and Polaroid, are priced at a third of what you'd expect to pay for such bags. **Shpg. Wts. 5, 6, 7 lbs.**

TOP DRAWER B \$10.99

TOP DRAWER C \$13.99

TOP DRAWER D \$16.99

Ch. Chg. 1 to 4 filters 15c

135mm F:2.8 PRE-SET TELEPHOTO \$29.95

We'd be suspicious of the low price, too, if we hadn't put these lenses through optical bench tests... they emerged with flying colors! These lenses sold at \$30.00, which marketed through the usual channels—manufacturer, exporter, importer, wholesaler, dealer. Spiratone eliminated the three "in-betweens", and, with its mass-selling, low-margin policy can bring you this unusual bargain, hard coated, color corrected, expensive helical focusing, depth-of-field scale, elegant metal barrel pre-set diaphragm—A element true telephoto construction—what more can you want? Leather Pouch \$1.98. **Shpg. Chgs. 75c**

Similar to above, List \$70.00, only—**\$24.95**

135mm—**225mm**—**CONVERTIBLE TELEPHOTO LENS** **44.95**

8 PIECE OUTFIT

For Exakta, Topcon, Praktica, Pentacore, Pentax, Praktiflex

Famous Make 135mm f4.5 pre-set coated, color-corrected lens is instantly convertible to 225mm f7.7 pre-set true telephoto, by addition of one simple component. 135mm lens measures 3" 225mm only 4 1/4". Extreme light weight of 225mm lens (8 oz.) makes it ideally suited for handheld extreme telephoto work.

Outfit contains 135mm lens, 225mm converter, adapters for Exakta, Topcon, Praktiflex, Hexacon, Pentacore cameras, Series VI filterholder, haze filter, shade and luxurious leather case. Shipping Charge 75c. **Miranda Model \$2.50 additional**

BRAND NEW ACCESSORIES for your

Aux. Telephoto or Wideangle Lens, with Leather Case, Adapter, 12.29

Rapid Wind, requires no installation 3.95

Set of coated Aux. tele and wide-angle lenses in dbl. leather case 24.95

4X (200mm) aux. Telephoto, with leather case, filter Ser. V adapter, 21.95

1:1 Duplicator with Adapter, 21.95

55mm f4 Pro-Tessar, 71.95

Write for free booklet "Complete Your Camera Outfit—The Inexpensive Way", stating which model camera you have. Add for shipping costs

GROUNDGLASS FOCUSER \$4.95

Fits back of almost every 35mm camera with removable back—lets you check focus, accuracy, effect of closeup lenses etc. No installation—snaps in and out of film plane.

For LEICA, CANON Lenses, permits checking, focus, etc. for closeups, etc. only **\$4.95**

Save 50% off list on COATED

Warning Set K3, R, 12

Warning Set K3, R, 12

SIXTICOLOR TEMPERATURE METER if bought with Decamired filters, only **\$29.95**

DECAMIRED FILTER BANK, instantly shows correct filter for all color films, all light conditions—day, or FREE with DM filter order.

Warning (Continued) (See Table) (See Table)

Series I \$4.95 \$4.95 \$4.25 \$2.25

Series VI \$4.45 \$4.45 \$3.95 \$2.50

Series VII \$4.45 \$4.45 \$3.95 \$2.50

Series VIII \$4.45 \$4.45 \$3.95 \$2.50

Centulux \$4.45 \$4.45 \$3.95 \$2.50

Screen 7.49 7.49 12.94 2.75

Netina-S 7.49 7.49 12.94 2.75

Save on F8 & B9 Filters, if ordered with sets. **Sh.Ch. per set 15c**

HIGHEST QUALITY OPTICAL GLASS

POLARIZING FILTERS & SCREENS

For all Color and black and white film. Eliminate glare and reflections in scenery, water, show-windows... emphasizes clouds, the ONLY sky filter usable with Kodachrome, Anscochrome, Ektachrome. Polarizing Screens have double threaded rings to allow use of extra filter or closeup lens, handle for convenient adjustment of maximum polarizing effect. **Shpg. Chg. 15c**

With

Without

Polarizing Filter \$1.54

SER. IV \$1.54

SER. V \$1.94

SER. VI \$2.44

SER. VII \$3.34

Polarizing Screen \$3.75

SER. V \$3.75

SER. VI \$4.75

SER. VII \$5.75

Screen with Viewfinder \$5.99

SER. V \$5.99

SER. VI \$6.77

SER. VII \$7.77

Famous Make FLASH-POLARIZER ONLY 3-in-1 unit, also Blue Flash Converter and Clear Protector, slips over any gum or strobe reflector. If bought at same time as Polar Filter, Screen, **\$2.95**

Ch. Chg. 1 to 4 filters 15c

TESTED 33mm RELIABLE

FRESH SAFETY KODAK B&W FILM

Both popular speeds, Plus X and Tri-X are available in 27 1/2 ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads.

PLUS X (ASA 80); TRI X (ASA 200) 27 1/2 ft. \$1.39 50 ft. \$2.25 100 ft. \$3.95

Shipping Charges 10c, 30c, 30c Shpg. Wts. 4 lbs.

COMBINATION SPECIAL

5 cartridges, 100 ft. of Kodak Plus X or Tri-X or 50 ft. of Adox or Ultrastar SX Pan with daylight loader. **\$8.99**

Shpg. Wts. 4 lbs. With Deluxe Loader \$13.90

35mm DAYLIGHT LOADER

INCLUDING 5 CARTRIDGES

\$4.95 IF PURCHASED TOGETHER WITH MINIMUM OF \$7.50 WORTH OF BULB FILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman camera. First few reloads already make loader pay for itself. Loader alone with 5 cartridges, \$5.95. **Wts. 4 lbs.**

DELUXE LOADER, with automatic camera, accepts also Leica, Contax cartridges—\$10.95. Add \$5.00 to Loader cost, others

Greater Savings than ever on

FRESH SAFETY 35mm ADOX FILM

Year choice of KB14, KB17, KB21 EXPIRES 1961. **Sh. Ch. 10c.**

20 exposure reload 99c; 3 or more may be assorted 49c each.

36 exposure reload 78c; 3 or more may be assorted 78c each.

50 ft. \$3.49, 100 ft. \$6.99—Shpg. Chgs. 25c per 50 ft.

50 ft. Adox film w. Daylight Loader \$8.99; w. Deluxe Loader \$13.90

ASA 4000? Try the new "miracle" ULTRASPEED FILM!

35mm DUPONT S-X PAN \$2.49 50c

Normally rated at ASA 300, good results are obtained at ASA 1,000 and 2,000. Popular Photography's editors report in the Aug. 56 issue of available light shots at ASA 4,000! S-X Pan has unusually fine grain and extreme exposure latitude—truly a film of the future!

20 exp. reload 1.36 exp. reload 127 1/2 ft. bulk 150 ft. bulk 100 ft. bulk 20 exp. reload 1.36 exp. reload 127 1/2 ft. bulk 150 ft. bulk 100 ft. bulk

Daylight loader with 100 ft. S-X PAN \$8.49

The most advanced TRIPOD made!

8 sections brass

Telescopes to a short 11"

Fits pocket or gadget bag

90° pan & tilt

Extends to 53" with geared elevator

Positive locks for elevating, panning and tilting motion

Built-in level

Elegant ribbed top section

One lock removable for unobstructed use

Luxurious leather case, \$1.79 extra

Copy and Tilted AEL available—only \$1.49 each!

FOR 35mm, TWINLENS, MOVIE CAMERAS

OFFER ELAPSE, tripod, case, copy attachment—on our only

For "Bulb" Pinboard, with rapid-on-off plug add \$1.40

1 to a customer

METAL SCREW-IN LENS CAP

with your order \$1.49

Protects your lens, list \$1.49 worth

Series V, VI, VII adapter ring—Specify series.

NOTE: All series accessories fit series filterholders. If you do not have a filterholder, write, naming camera and lens. Ser. V \$1.50, Ser. VI \$1.95, VII \$3.95.

"About Filters, Closeups and Minus Lenses" is a booklet crammed with valuable information. Send \$5c, or free on request with orders of \$3.00 or more.

A MUST for PORTRAITS & LANDSCAPES

DUTO type DIFFUSERS

Now available in standard series sizes, to fit all filter holders! Every serious photographer wants to use these famous coated diffusion disks preferred by the world's foremost pictorial photographers for their salon shots. Ser. I \$1.54; Ser. V \$1.94; Ser. VI \$2.44; Ser. VII \$3.34

SPIRATONE SLASHES FILTER PRICES IN HALF!

COATED FILTERS IN SERIES SIZES

To fit standard filterholders For B & W: Lt. Yel., Med. Yel., Green, Red, Orange, Haze, For Anscochrome, Super Anscochrome Daylight: UV-15, UV-16, B2A, B0(A), No. 10, 81A, For Kodachrome, Type 8, 85(A), 85B, 82C, 81A, UV-15.

For CLOSEUPS: +1, +2, +3. NEUTRAL DENSITY: 2X, 4X. For KODACHROME, EKTACHROME DAYLIGHT: Haze, Sky-light (1A), 82A, 80B, 81B, 81A, 80C.

For ANSCOCHROME, KODACHROME, EKTACHROME TYPE F: 85C, 82A, 82C, 82B.

Coated Uncoated

Ser. IV \$1.54 Ser. IV \$1.15

Ser. V \$1.94 Ser. V \$1.39

Ser. VI \$2.44 Ser. VI \$1.59

Ser. VII \$3.34 Ser. VII \$2.95

Ser. VIII \$5.95

Ch. Chg. 1 to 4 filters 15c

OTHER FILTERS IN SERIES SIZES

Avail. uncoated, only Neutral Density 8X, 10X, Haze 2A, 81, 81D, Flash 1D, UV-17, Infra-Red, CC-M10, #11

Clip here for this SPECIAL OFFER

Buy at least five filters and closeup lenses at one time and we will supply COATED filters (in colors listed) at uncoated prices, saving you \$5.00 and up on this order alone.

For ANSCOCHROME, KODACHROME, EKTACHROME TYPE F: 85C, 82A, 82C, 82B.

Coated Uncoated

Ser. IV \$1.54 Ser. IV \$1.15

Ser. V \$1.94 Ser. V \$1.39

Ser. VI \$2.44 Ser. VI \$1.59

Ser. VII \$3.34 Ser. VII \$2.95

Ser. VIII \$5.95

Ch. Chg. 1 to 4 filters 15c

All prices include excise tax. Postage and insurance MUST be prepaid, whether shipping weight is stated or not. Check with local post office if uncertain. Over payment is credited in full. Everything listed is brand new and fully guaranteed against defect. 25% deposit on C.O.D. items marked Free. Premium or Bonus MUST be requested at time of purchase. Allow extra postage handling for foreign orders.

When ordering accessories, be sure to name your camera, lens, shutter.

WHEN IN NEW YORK VISIT US AT

369 7th AVENUE, NEW YORK 1, N. Y.

SEND MAIL ORDERS TO LONG ISLAND STORE (NEAR MAIN ST. AT 135-06 NORTHERN BLVD. DEPT. M2 FLUSHING 54 N. Y.

SPIRATONE INC.

REMEMBER YOU SAW IT IN MODERN

FEBRUARY, 1960

81

A proven, trusted tool
of amateur and
professional photographers
for more than a decade!



SEKONIC
BROCKWAY S

The Original True Incident
Light Exposure Meter

NOW EVEN BETTER THAN EVER!

Incorporating Features Designed To Keep Pace
With Photography's Newest Advances

- Amazing 3-Dimensional Light Collector
- ASA .1 to 12,000, Lens stops f1 to f45, Shutter 60 seconds to 1/1000th
- Conventional, LVS and Polaroid readings
- Direct reading exposures with slides
- By Sekonic, Japan's foremost exposure meter maker

Complete with leather case,
neck cord and 3 direct-read-
ing slides and attachments.

ONLY **29⁵⁰**

There's A Sekonic For Every Need, Every Budget!

 SEKONIC MOVIE PET 4.95	 SEKONIC PET For Polaroid Land & LVS 4.95	 SEKONIC L-8 8.45
 SEKONIC LC-2 9.95	 SEKONIC L-38 11.95	

The Standard Of The Studios

SEKONIC INCORPORATED U.S.A.

130 WEST 42nd ST., NEW YORK 36, N.Y.

SEKONIC BROCKWAY INC. 404 Fourth Ave. N.Y. 16

THE WELL TRAVELED CAMERA

by the editors

Home, home on the range, where
the sky is all Kodachrome all day.
Try Ektachrome or Anscochrome.

Editor's note: Since no staff member at MODERN has been fortunate enough to go west for a vacation, we asked a friend, Samson Raphaelson, who had, just what digs in Arizona.

Editor: If you're interested in photography, is it worth while going to Arizona?

Raphaelson: Yes, very much so. But I suggest that you beware the example of all those color shots one sees of Arizona in travel magazines and other places. Gorgeous distant views, showing mesa, desert and sky. That sky is blue; just as blue as if an untalented kid slapped it on with house paint. The mesas are red, the most obvious kind of red; and the blue makes them purple, the most obvious kind of purple. It's something that happens on color film. Actuality is different. What your eyes see are colors dry like champagne, and delicate. The Arizona blue is fragrant almost, like desert flowers. The sand is brown, yet it's a million other subtle colors behind the brown. And the only way to get them that I know is not to shoot the big scenic. Now someone else might photograph the big scenic and make it great. I'm saying only what I instructed myself to do. I took a little scenic—some immediate thing in the foreground—and gave it at least two-thirds of the frame. I let the background find its own way in, because that Arizona background is so potent. The colors are so strong that if you fight them, they'll sneak in a little anyway—just enough. If you invite them, they'll sit in your lap with the obviousness of a heavily rouged tramp.

Editor: Foreground subjects?

Raphaelson: I mean almost anything. Take the fencepost of a corral on a ranch. I made a shot of a fencepost and the horizontal crossbars in the background. Between the bars was Arizona—the brilliant desert sand and bits of the far-off blue hills.

Editor: You've been talking mainly about color. Isn't Arizona good for black-and-white?

Raphaelson: It's great. I'll come to it. I just want to add another color foreground subject—the human being.

By taking close shots of human beings, letting just a hint of that background creep in, you can suggest scenic beauty. Incidentally, in Arizona never forget that shadows are terrific "values." This applies to black-and-white as well. I mean, we all know that a shadow is part of the design. But in Arizona it is only early in the morning and very late in the afternoon that you're going to get any softness unless it's a very hazy day. From 9:00 A.M. to 4:00 P.M. on a January day you get brilliant light—the word is harsh, and yet it isn't harsh because the shadows and the light areas are beautiful. However, shadows are so strong that they are a powerful part of any design. And if you keep that in mind, you can get stunning effects.

Editor: What color film did you use?

Raphaelson: Regular Anscochrome and Super Anscochrome. I think results were a little less glaring than they might have been with Kodachrome film.

Editor: The Kodachrome would have given you more garish results?

Raphaelson: From my memory of Kodachrome I would judge it to be wonderful in the East, but too responsive for Arizona. I think Anscochrome renders the browns more and responds less to the blues and the reds.

What about exposure?

Editor: Let's talk about exposure for color where there is a tremendous contrast of light. Can you take an overall reading and expect to get good color rendition?

Raphaelson: No. You have to choose what you're going to sacrifice. I generally cut down a stop or two on bright, contrasty days. I would rather sacrifice detail in my shadows but get lovely quality in light areas.

Editor: How about your exposure for black-and-white?

Raphaelson: With black-and-white I play against bright areas by cutting down at least one stop where there is sand or rock or water to reflect that golden light (just as I do for color). There is still the problem of high contrast, but in a lesser degree than with color—at least, for me. I've got quite a few full-range shots on all but the most glaringly brilliant days. Most film will give you full range on overcast days. On such days, both for black-and-white and color, your photo-

(Continued on page 54)



FAMOUS 8mm Movie Cameras

	ORIG. LIST NOW
B & H 172B 8mm Mag. f1.9.	169.95 39.95
B & H Electric-Eye. f1.9.	119.95 49.95
B & H 8mm Turret. f1.9.	99.95 49.95
Keystone Turret. 3 Lenses.	149.50 69.95
DeJur Electra w/ 3 Lenses.	139.50 69.95
Revere Electric Eye. f1.8.	129.95 79.95
B & H EE Turret. 3 Lenses.	49.95 23.95
Revere C50. f2.8. Ctd. Lens.	202.50 51.95
Revere B63. 3 Lenses.	

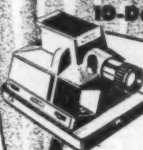


Top-Name 8mm Movie Projectors

	ORIG. LIST NOW
Revere P85D with Case.	24.50 64.49
Revere P90 with Case.	59.50 79.95
Revere 777 with Case.	27.50 89.95
Kodak Latest Model 10.	64.50 33.95
Keystone 500-W. with Case.	

EVERYTHING MUST GO... LOWEST PRICES EVER!

Some New, Some Display, Some Discontinued, Some Rental Returns...
All Equipment Covered by New Equipment Guarantee Plus
10-Day Money Back and Full Year Service Guarantee!



FAMOUS BRAND-NAME 35mm SLIDE PROJECTORS!

	ORIG. LIST NOW
B & H 500-W. Auto. Case.	69.95 44.95
Kodak 500-W. Auto. w/ Case.	74.50 44.95
Revere 555 Auto. w/ Case.	69.95 44.95
Revere 888 Auto. with Case.	89.50 43.95
Keystone 500-W. Auto. Case.	135.50 74.95
B & H 300-W. Auto. Case.	119.95 59.95
Bramberger 300-Watt. Automatic.	49.95 32.95
Mansfield 300-Watt. Blower.	39.95 18.95

TOP-NAME REFLEX & RF

35mm CAMERAS!



	ORIG. LIST NOW
Kodak Electric Eye '35'.	84.50 57.50
Praktica f2.8. f2.8 Tassar.	149.50 89.50
Argus C4. f2.8. Case, Flash.	218.00 129.95
Minolta Cpld RF. f3.5 Lens.	102.70 49.95
Aires Viscount. RF. f1.9 Lens.	69.95 28.95
Contaflex Beta. f2.8. Meter.	149.50 47.95
Ricoh 519. f1.9 Ctd. Meter.	149.50 78.50
Zeiss Contax Ila. f2 Ctd. Lens.	99.95 49.95
Kodak Signet 80. f2.8 Ctd.	248.00 139.95
	129.50 74.50

WILLOUGHBY'S Clearance!

FAMOUS BRAND NAME Hi-Fidelity TAPE RECORDERS w/Case



	ORIG. LIST NOW
Recordio 591 Futuresque. Very Latest!	149.50 89.50
Saja Hi-Fi. With 2 Speakers.	129.50 74.50
Recordio R-603. Large Hi-Fi Speaker.	89.95 49.95
Recordio T-1500. 2 Speed, 2 Track.	199.95 89.95
Wollensak T-1515. Hi-Fi Stereo.	229.95 99.95
Revere T-10 Hi-Fidelity. 2 Speeds.	235.00 79.95
Revere 700 Hi-Fidelity. 2 Speeds.	235.00 79.95
Telectro Hi-Fi. 2 Speeds. Dual Track.	79.95 48.95
Pentron 'Mercury' Hi-Fi Stereo.	199.95 89.95

FAMOUS BRAND 2 1/4 x 2 1/4 Twin-Lens Reflex Cameras!

	ORIG. LIST NOW
Yashicamat Automatic Reflex. f3.5 Ctd.	75.50 43.95
Yashica Reflex. f3.5 Ctd. Lens.	29.95 18.95
Rolleicord VA. f3.5 Ctd. Xenar. Lens.	99.50 71.50
Rolleiflex T. f3.5 Ctd. Xenar. Lens.	169.50 109.50
Minolta Autocord. f3.5 Ctd. Lenses.	99.50 59.95
Ricoh Diacord G. f3.5 Ctd. Lens. Synch.	46.50 28.95
Auto Rolleiflex '44'. f3.5 Ctd. Lens.	99.50 68.50

BELOW DEALER COST! BINOCULARS

Can't mention name of world-famous manufacturer on every pair! Brand New!
ORIG. LIST NOW
6x30 CF. 59.50 35.60 7x35 CF. 74.50 44.69
8x30 CF. 69.50 41.69 7x50 CF. 89.50 53.69
Add 10% F.E. Tax.



TOP-NAME BRAND STROBES

	ORIG. LIST NOW
Mecablitz 500. AC & Batt.	89.95 37.50
Ricohlite. Latest Model.	49.95 24.89
Minicam 70 Strobe.	79.95 34.95
FR. AC Model 140.	29.95 18.95
Ultrablitz 'D'. AC & Batt.	84.00 36.95
Ultrablitz Jet. AC & Batt.	69.95 34.95

FAMOUS ENLARGERS

	ORIG. LIST NOW
Teslita with Ctd. Lens.	34.95 18.95
Federal-240 Ctd. Lens.	34.95 22.72
2 1/2 x 2 1/4 Condenser w/ Lens.	69.95 39.95
Federal-450 with Lens.	129.95 84.47
Sunray 'D' with Lens.	92.50 67.95

EXPOSURE METERS

	ORIG. LIST NOW
GE PR-3 Golden Crown.	32.50 21.50
Weston Master-III.	32.50 21.50
Norwood Director-M3.	16.95 4.49

ORDER ANYTHING AT WILLOUGHBY'S **INSTANT CREDIT NO MONEY DOWN!**

WILLOUGHBY'S
110 W. 32 ST. N.Y. LO 4-1600

WILLOUGHBY'S, Dept. M-2, 110 W. 32nd St., New York City

Please send me

Enclosed \$

Add Approximate Shipping Cost N.Y.C. Residents Add 3% Tax

Name

Address

City

Zone State

"Instant Credit" Applicants, Add The Following Information:

Employer's Name

Business Address

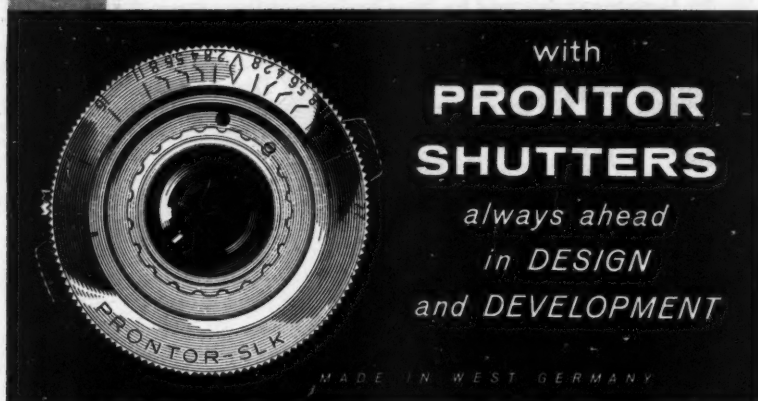
How Long Employed

Other Time Pay or Charge Accounts

Presently Active or Completed

Weekly Earnings

ALWAYS BETTER PICTURES



with
**PRONTOR
SHUTTERS**
always ahead
in DESIGN
and DEVELOPMENT

NO MATTER what price range your camera may be in, if it has a PRONTOR SHUTTER it is a *precision shutter* made as carefully and as precisely as a finely jewelled watch. That's why the vast majority of quality cameras in all price ranges proudly feature PRONTOR SHUTTERS. Ask your camera dealer about PRONTOR SHUTTERS when you buy your camera!



ALFRED GAUTHIER, GMBH Est. 1902. Calmbach/Enz, Germany
ALSO MANUFACTURERS of PRONTO-VERO-VARIO

EXCLUSIVE REPRESENTATIVES in U.S.A. **GEISS-AMERICA**
For authorized parts and service • Chicago 45, Illinois

HOW IS IT NEW?
WHY IS IT BETTER?



... a SIGNAL LIGHT, operated by a new RCA Photo-Cell, AUTOMATICALLY signals lens setting for proper exposure time ... gives paper contrast in one direct BUILT-IN reading!

Spot-O-Matic has been a standard of the darkroom for nearly 20 years, because it gives ALL of the answers for perfect prints. Now, in Spot-O-Matic II, you get all this ... PLUS the positive balance point, shown by a signal light controlled by a super-sensitive photo-electric cell. ... Gives direct density reading (even through most color filters) with incomparable accuracy, for color or graphic arts use.

A must for color or black and white
Spot-O-Matic is recommended by three of the largest manufacturers of photographic material.

**KINNARD
CO.**

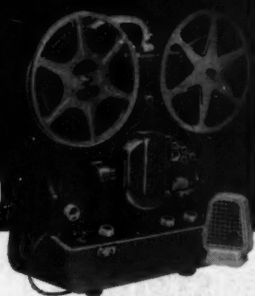
324 W. Vine Street
Milwaukee 12, Wis.

FULL ONE-YEAR GUARANTEE

**\$18.50
COMPLETE**

100-130 volts AC-DC
Higher voltage
models available

Plan
your
next
movie
with
SOUND



ELITE

8mm MAGNETIC

sound-on-film PROJECTOR

lets you add a high fidelity sound track — music, voice or both — to every foot of film you own. Synchronization is always perfect because the track is located right on the film, just as in commercial films. See it at your dealer, or write for illustrated brochure. Dept. M-2

Complete with case and microphone..... **\$399.50**

Tandberg

of America, Inc.

P.O. BOX 171, Pelham, N. Y.

TRAVEL

(Continued from page 52)

tographs will give you the values you hoped for on the bright day. You still get the sharp darks and lights but there is also detail. Overcast day is perfect; hazy day, excellent.

Editor: Is there much to photograph around a ranch?

Raphaelson: A lot. The one I stayed at was a former working ranch right on the Mexican border. The Mexicans ship their cattle to the U.S. and they are required to run the cattle through chemical fluids which kill contagious diseases. This ranch had the corrals and runways for the operation. Well, those great herds surging over the hills from the Mexican border are great photo material. I started on a hill, shooting on the herd, and then I got right down among them. I shot them as they were coming toward me. They're tame cattle, they didn't stampee over me, although later someone said I was taking chances, that sometimes they will.

Simplicity is exciting

And then I took some shots of cowboys in the corral keeping the cattle in line. The activity in the corrals is rich with photographic opportunities. The wonderful horizontal lines of wood, the distant hills, the sombreroed cowboys. The shadows. In general, simple things gave me photographic excitement, often the most obvious. I no longer seek the extraordinary. Just as in a play, you don't write about a man who fell out a ten-story window and didn't get killed. That's a news story. What you look for is character, design—line and mass. Anybody sitting on a fence can give that, if you see it. And let Arizona creep in behind them. I found an old bell on the ranch supported by timber. I took dozens of shots at various hours and days with that bell in the foreground. I found endless surprises in it and the shadows it cast. By changing the camera angle $\frac{1}{4}$ -in., whole new combinations and designs were created. And then faces—the Mexicans in the village across the border. You can't go there and just say "Hi" and hope everybody will get picturesque for you; they'll hide in their homes. But if you take a few days to get acquainted, they'll get used to you.

Editor: What's the best time of year to go to Arizona?

Raphaelson: Any time but summer.

Editor: What's wrong with summer?

Raphaelson: the temperature gets over 110. And all the snakes come out, so if you strolled in the desert you'd be nervous as well as hot. But in winter you can't find a snake; I don't know where they go.

Editor: It's not too cold in winter?

Raphaelson: No, it's wonderful. We had 80° for ten days in February. Usually it's no more than 70, but that sun makes it golden warm. It's icy cold at night.—THE END

It was well worth waiting for this newest PETRI Triumph

伝
秀

PETRI
Penta

No more
Shooting in the Dark



PETRI PENTA assures easier, sharper, brighter and continuous viewing and focusing.

PETRI'S PENTA PRISM with Fresnel-lens equipped ground glass provides brightest corner-to-corner image. Clear Center circle facilitates eye-level focusing. Shutter-coupled instant-return mirror avoids image blackout, assures viewing continuity, works smoothly without jarring.

FAST 12/50mm ORIKKOR "rare-earth" 7-element, amber-magenta coated lens with pre-set diaphragm, accepts screw-in mount interchangeable lenses. Focal plane shutter with speeds from 1/2 to 1/500 sec. plus B., and FPX synch.

OTHER PETRI-PENTA EXCLUSIVES:
Film advance lever with handy "out-in-front" position adds to shooting speed. Conveniently angled shutter release button insures gently squeezed off shots, without vibration. Frame counter with zero return, ASA speed indicator, hi-speed rewind crank, forward-positioned tripod socket.

PETRI-PENTA ACCESSORIES:
Petri Strobe Flash, Standard \$29.95
Petri Strobe Flash, Deluxe \$49.95
12.8/135mm Telephoto, 4 elem. \$69.95
12.8/135mm Telephoto, 5 elem. \$89.95
13.5/135mm Telephoto, 4 elem. \$49.95
13.5/200mm Telephoto, 5 elem. \$49.95
12.5/35mm Wide Angle Lens \$79.50

Manufactured by
KURIBAYASHI CAMERA INDUSTRY INC.
Tokyo, Japan
Distrib. in Canada:
CAMSALES LTD. 314 Powell St., Vancouver B. C.
Distrib. in Europe:
PETRI CAMERA EUROPE, The Hague, Holland

A JAPANESE MASTERPIECE

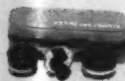
ONCE AGAIN, PETRI OFFERS a truly remarkable achievement, applying to Single Lens Cameras the proven PETRI formula of careful research, superior camera manufacturing know-how and optical precision craftsmanship.

THE RESULT: The Most Fabulous Single Lens Reflex of them all. Dollar for dollar, incomparable in value!

OTHER POPULAR PETRI GEMS NOW AT NEW LOWER PRICES!



PETRI "Green-O-Matic" Color Super
with f1.9 lens \$69.95
with f2.8 lens \$49.95



PETRI Auxiliary Lens Kit
for f1.9 lenses \$39.95
for f2.8 lenses \$29.95

The Irresistible Single Lens Reflex

Featuring the fabulous fast f2.50mm Orikkor lens. Instant-return mirror system, Eye-level Penta Prism focusing. Stunning body styling.

At an Irresistible

\$149⁵⁰
less case

For illus. literature write to:

Excl. U.S. Representatives for Sales & Service

PETRI CAMERA CO., INC.

889 Broadway, New York, N. Y.

WILL THE PRISM REFLEX REPLACE THE RANGEFINDER?

WHY ARE SOME PRISMS BRIGHTER THAN OTHER PRISMS?

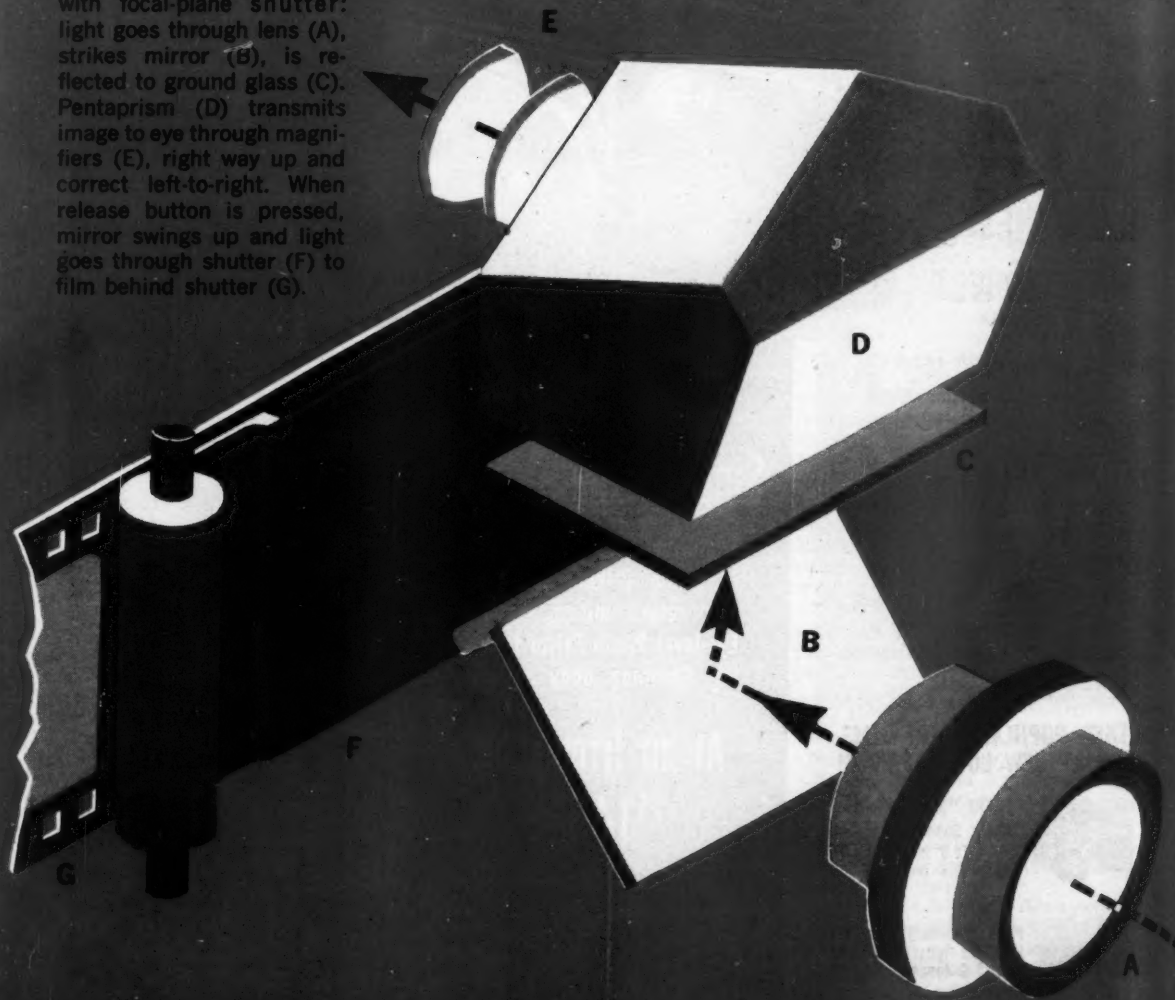
DO PRISM RANGEFINDERS REALLY WORK ACCURATELY?

IS ONE AUTO DIAPHRAGM SYSTEM BETTER THAN ANOTHER?

WILL THERE BE BETTER SINGLE-LENS REFLEXES?

BENNETT SHERMAN ANSWERS THESE QUESTIONS AND MORE.

Typical single-lens reflex with focal-plane shutter: light goes through lens (A), strikes mirror (B), is reflected to ground glass (C). Pentaprism (D) transmits image to eye through magnifiers (E), right way up and correct left-to-right. When release button is pressed, mirror swings up and light goes through shutter (F) to film behind shutter (G).



SINGLE LENS REFLEX CAMERAS & HOW THEY WORK

SINCE PHOTOGRAPHY'S BEGINNING, the ground glass of the view camera placed directly at the film plane has been considered the best possible device for accurately judging composition, focus, and depth of field. Although the picture is upside down and the image is reversed, as in a mirror, from left to right, it's not surprising that many of today's best and most popular 35mm cameras use adaptations of the view camera. However, the viewing image has been righted by reflecting the light beams from a swinging mirror to a special horizontal viewing ground glass. This is the principle of the waist-level focusing single-lens reflex. By using a glass prism above the ground glass an eye-level image, not only the right way up but also not reversed, can be produced.

You might wonder why it took so long to reach this design. The reason can be traced directly to the horizontal 35mm format. As early as 1936, the waist-level 35mm Kine Exakta reflex was introduced. It focused only at waist level and was awkward for shooting verticals. To take a vertical picture, the photographer was forced to hold the Exakta at a right angle facing away from the subject.

The eye-level prism which is largely responsible for the present popularity of the 35mm single-lens reflex is not, as many people think, a World War II invention. The design of the pentaprism, a five-sided piece of optical glass which reflects the image from the ground glass to an eye-level position, reversing the mirror image, actually dates back to artillery telescopes of World War I vintage. Carl Zeiss in Jena, Germany, first adapted the prism for camera manufacture. This East German, Russian-controlled company announced in 1949 the production of a radically new Contax camera. This largish and, by rangefinder camera standards, rather clumsy instrument now known under every sort of name—Contax S and D, Pentacon, Hexacon, Consul, etc.—incorporated in a single-lens reflex a permanently installed pentaprism above the ground glass.

The basic design of the eye-level reflex has never veered far from this first camera (see illustration page 56). Instead of requiring the photographer to peer down at a tiny waist-level ground glass, the Contax S provided

SINGLE LENS REFLEXES (Cont.)

an eye-level, right side up, correct right to left, view. While this first eye-level reflex caused much comment, it didn't find many buyers. It was expensive—\$475. It was poorly finished—already the material shortage was beginning to tell in East Germany. It was noisy in operation. It was somewhat inconvenient—having no preset lens, automatic diaphragm, or even clickstops for that matter. It certainly didn't bear comparison with the sleek, compact, quick operating, less expensive rangefinder 35's that were just beginning to come across again from Western Europe.

Since the invention of the Contax S, automation has made the single-lens reflex successful. Automation has made it possible to close down the lens automatically before exposure, to reopen it immediately afterwards, to engineer a mirror which can fly upwards and return immediately after the picture is made. Today a single-lens reflex can be as fast an operating camera as the rangefinder. But it still has two disadvantages. The best rangefinder cameras provide slightly more brilliant focusing in low light. Secondly, no single-lens reflex yet qualifies as a "pocket-size camera."

However, the single-lens reflex is less complicated optically than the rangefinder camera. It's easier to fit normal or long focal-length lenses to the single-lens reflex. It's a handier camera to adapt for scientific purposes. With many reflexes you can see your actual depth of field through the finder. You can examine the apparent distortions that your lens sees, compose your picture on a large viewing area no matter the focal length of the lens. With no danger of parallax error, you can see almost the exact picture area—whether the subject is fractions of an inch from the camera or at infinity.

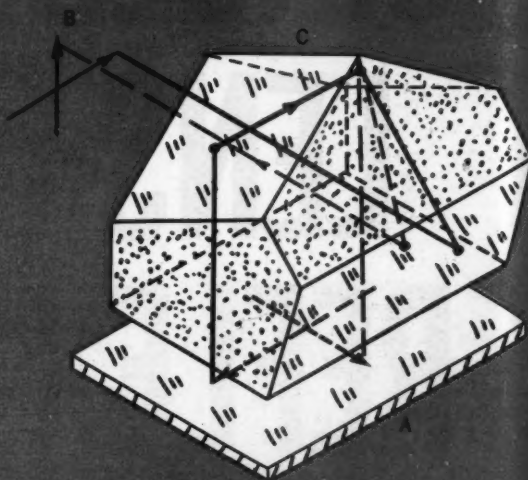
Is the reflex exact?

A few nasty barbs have been aimed at the reflex designers by those who claim that the single-lens reflex does *not* show you exactly what you get on the film—that the film, in fact, shows a greater area than the viewing screen. While this is quite true, the disparity in areas is deliberate on the part of the designers. Any photographer shooting color and examining his mounted slides knows how annoying it is to discover that part of his picture area has been lost in mounting. The slightly greater picture area obviates this. Will some of the new prism reflexes boasting exact correspondence between ground glass and picture area be the blessing they seem to be—as far as color is concerned?

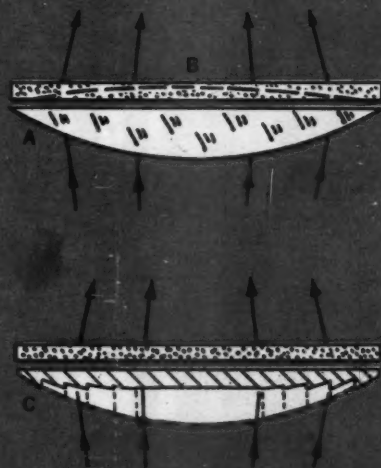
Like 35mm rangefinder cameras, 35mm reflex cameras vary in quality, brightness of focusing image, shape, size, and weight. It's our purpose to examine critically just how and why all these differences occur.

Basically, you can divide single-lens reflexes into two categories—the focal-plane shutter camera fea-

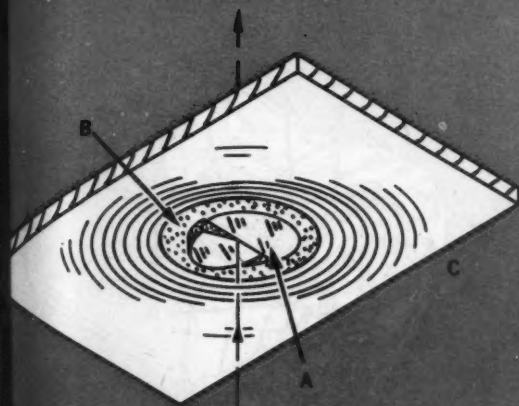
PRISMS, RANGEFINDERS, FRESNELS: WHY AND HOW THEY HELP REFLEX CAMERAS



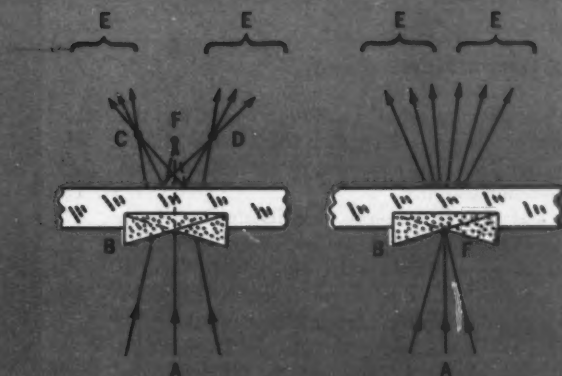
1. HOW ALL PRISMS WORK: The image produced on the ground glass (A) is right side up but reversed right to left. The pentaprism (5-sided prism) transmits image right way up (B) but roof edges (C), acting like a mirror, reverse this reversed image.



4. WHY THE FRESNEL LENS? Light from lens heads toward ground glass but is converged by field lens (A, top picture). Field lens improves edge brightness of ground-glass image but produces curvature of focus (B) because of central thickness. By substituting plastic Fresnel with ridges (C), each having same slope as equivalent field lens, equal brightness is produced minus curvature of focus.



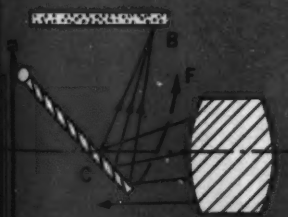
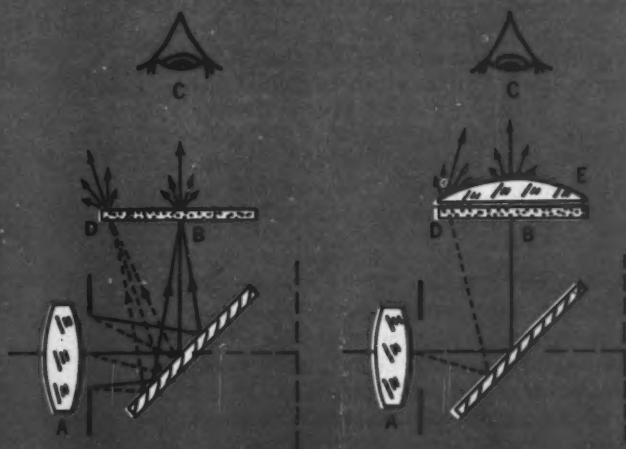
2. GROUND GLASS GOES MODERN: Split prisms (A) provide rangefinder focusing (see illustration 3), plain ground-glass ring (B) gives you fine ground-glass focusing. Outside ground glass (C) is covered with Fresnel lens (see illustration 4) whose rings seen through viewfinder make focusing possible but not as easy as with (A) or (B).



3. SOME RANGEFINDERS ARE BETTER: Light from unfocused lens focuses at (F) in left illustration. Light from (A) passes through prisms (B). One prism diverts part to left, forming image (C). Other prism diverts part to (D). Two separate images (E) are seen. When lens is correctly focused at (F), right illustration, two beams produce single image. Problem: to set prisms at sufficient angle for good rangefinder separation without causing half of image to black out at small apertures.

5. WHY THE CENTRAL BRIGHTNESS: ▷

Light passing through lens (A) reaches ground glass in (B), where it's scattered. Most of scattered light goes to eye (C). Light going to corner (D) is scattered but little reaches eye (note arrows). By adding field lens (E) atop ground glass, scattered light from the edges and corners is redirected to eye making apparent brightness more uniform. Alternative to field lens (E) is Fresnel lens (see illustration 4) which would cause less curvature of focus.



▷ 6. WHY LONG LENSES CAUSE DARK GROUND-GLASS EDGES:

Although a long lens often causes one edge of ground glass to darken, it needn't mean that the lens isn't covering the film area (although this may be absolutely true, in addition). Here's why: Light from normal focal length (A) going toward focus for top of picture (B) is picked up by mirror (C) and sent to upper edge of ground glass with only slight loss of brightness. But light from long-focus lens (D) by-passes mirror completely (E), causing apparent dark upper image edge. Also mirror is often shortened in manufacture so it can clear back of normal lens when mirror moves upward toward (F) for the exposure.

SINGLE LENS REFLEXES (Cont.)

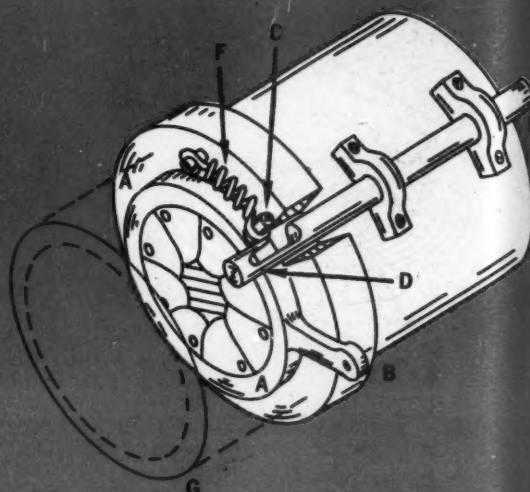
turing complete interchangeability of lenses, and the leaf shutter camera with either fixed lenses, interchangeable front lens elements, or limited complete lens interchangeability.

The leaf shutter cameras (see illustration, *page 102*) have a remarkably complex action—press the shutter release and the shutter closes, a baffle over the film opens, the diaphragm closes to whatever opening you choose, the mirror swings up, the shutter opens and shuts, taking the picture. During film winding, the shutter is recoiled, the mirror comes back down into position, the baffle again covers the film, the aperture and shutter again open fully so you can focus through the lens.

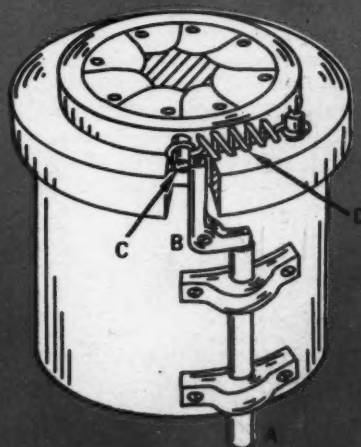
While all this sounds complicated, the relatively few cameras using this system (see charts, *page 62*) stand up very well indeed. The leaf shutter certainly makes flash synchronization easy—you can use any shutter speed up to 1/500 sec. with the better shutters. The cameras on the whole are smaller in size than the focal-plane shutter cameras. However, even the behind-the-lens leaf shutter cameras with complete interchangeability of lenses are quite limited in lens selection. The small diameter of the leaf shutter restricts the maximum diameter of the lens barrel which can be attached to the camera. In addition, the shutter blades are so far forward, close to the rear element of the lens, that lens designs are further restricted. As a result, lenses made for such cameras are complicated and expensive. Extremely long or short focal-length lenses with fast speeds are all but impossible to design.

All the same, but different

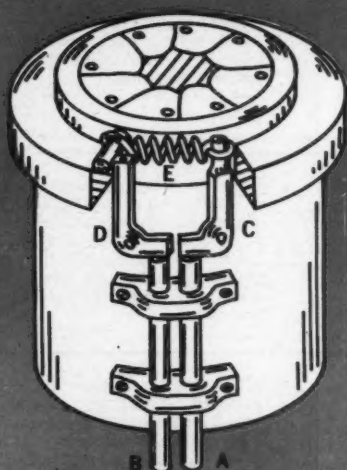
Aside from their different lens and shutter design, the leaf shutter reflexes conform to the basic principle of all single-lens reflexes. Light from an image is reflected onto a ground glass by means of a hinged mirror. When the mirror swings upwards, the image goes straight to the film plane (see illustration, *page 56*). The accuracy of the single-lens reflex depends upon the ability of the mirror and glass to produce the image exactly as it appears at the film plane. Thus the distance the light travels from lens-to-mirror-to-ground glass must equal exactly the distance from lens to film plane. In addition, the mirror must be hinged exactly parallel to the film plane. The positioning of both ground glass and mirror is subject to very narrow tolerances and can make or break the single-lens reflex's accuracy. The problem is compounded by the movement of the mirror, which must return with practically no tolerance allowance to the same position for each picture. The foregoing optical problems determine the image sharpness of the reflex; most other optical features of the camera—image brilliance, rangefinder separation, picture area—are merely matters of operative convenience.



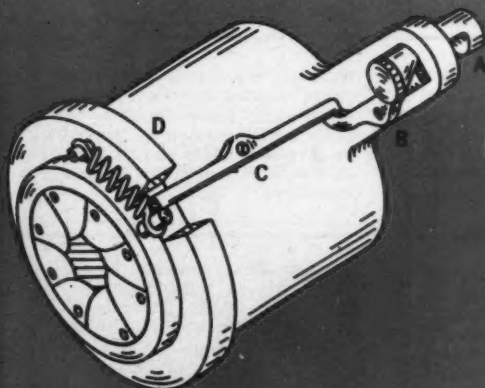
SEMI-AUTOMATIC DIAPHRAGM: Diaphragm (A) is opened manually with cocking lever (B). Pin (C) is caught by hook (D). When release pin (E) is pushed inwards by pin inside camera body, spring (F) closes diaphragm. Mechanism is enclosed within lens barrel (G). Edixa, Heiland Pentax, Pentacon, Praktina FX use this system. The lens, although closed automatically when the shutter release is pressed, must be recoiled.



SINGLE-PIN AUTO DIAPHRAGM: When release is pressed, internal camera pin presses on actuating pin (A) which, in turn, presses L-shaped lever (B). (B) presses diaphragm ring (C), closing diaphragm. When pressure on (A) is released, diaphragm reopens fully. Praktina IIA works this way. Nikon F and Minolta use similar mechanism; however, (A) and (B) are replaced by a single lever which moves in a circular direction parallel to the diaphragm blades themselves.



DOUBLE-PIN AUTO DIAPHRAGM: When camera and shutter are cocked, both pins (A, B) are pressed inwards, holding diaphragm actuating spring (E) under tension. When shutter release is pressed, pin (B) is released allowing spring (E) to close diaphragm. Immediately after exposure pin (A) is released and pin (B) is pressed forward rapidly to reopen diaphragm. Canonflex uses a system which is quite similar to this one.








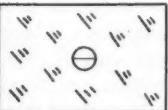





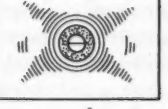

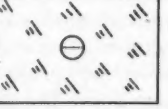


EXTERNAL AUTO DIAPHRAGM: When shutter trip button (A) is pushed inwards against camera body shutter release, an undercut cam actuates lever (B). Lever (C) moved by (B) closes diaphragm. Spring (D) pulls diaphragm back to full opening when shutter trip button is released. Schneider, Isco lenses for Exakta, Soligor lenses for Miranda work this way. Steinheil lenses are rather similar.

When you look at subjects through a number of different single-lens reflexes it will be immediately apparent to you that the viewing screens vary greatly in size, brilliance, sharpness, coloration, apparent distance from the rear eyepiece, facility of focusing, fineness of ground glass, prevalence of concentric rings and—if they have central rangefinders—range-finder characteristics.

The 5-sided glass prism (top illustration, page 58) redirects the horizontal ground-glass image to a vertical position, making it possible to turn a waist-level reflex into an eye-level reflex. All pentaprisms are about the same size and shape. As we'll see later, brightness of image is largely determined by the lens and ground glass or Fresnel lens. However, better coating and silvering of the prisms in recent years have somewhat diminished the loss of light. Prisms can vary greatly in quality and in ability to transmit a sharp image. The image size as seen through the prism does not depend on the prism itself, but comes from the magnifying optical eyepiece. When a fairly short focal-length lens is used for an eyepiece, the viewing screen appears quite large but close to the eyepiece. It may be difficult for some photographers wearing glasses to see the edges of this kind of viewing screen. On the other hand, when a longer focal-length eyepiece is used, the image appears slightly smaller and further away, making it easier for eyeglass wearers to see the picture edges.

There's been much said for and against the permanently built-in prism and the removable one. Inevitably dirt or dust will gather and must be cleaned out of any optical system with an interchangeable prism, but there is no optical advantage in the permanent prism. The removable prism undoubtedly allows the camera designer to develop a greater profusion of accessories—waist-level viewers, different ground glasses, Fresnel lenses, or range-finder, and so on.

Some reflex camera owners have been unduly worried over the precision of the removable prism cameras. A small amount of play in the prism housing does seem alarming but has little or no effect on picture quality or focusing accuracy, *provided the ground glass or Fresnel lens upon which the image is actually projected is anchored securely in the camera body.* The prism, after all, merely serves to redirect an already produced image to a point where it's easier to view and focus. It's that original image former—the ground glass—which must be accurately placed. Since the weight of the prism reflex camera is often affected by the large glass prism, it would be advantageous to use a lighter material—a plastic perhaps. However, as of the present, the accuracy of manufacture needed for the prism's roof edge is beyond the ability of plastics. (Continued on page 102)

NAME	FOCUSING	DIAPHRAGM
 AGFAFLEX	 <p>Nearly life-size image on complete ground glass. Prism rangefinder centrally located.</p>	<p>When shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns and diaphragm reopens fully when film is wound to next exposure.</p>
 ALPA REFLEX	 <p>Nearly life-size image on complete ground glass. Diagonally split prism rangefinder with clear collar.</p>	<p>When shutter release on lens is pressed, diaphragm closes slowly to predetermined opening, image disappears for instant of exposure only. Diaphragm opens fully when pressure on shutter release is removed.</p>
 BESELER TOPCON	 <p>Life-size image on complete ground glass. Prism rangefinder centrally located.</p>	<p>When shutter release on lens is pressed, diaphragm closes instantly to predetermined opening, image disappears for instant of exposure only. Diaphragm opens fully when lens is recoiled manually using small lever.</p>
 BESSAMATIC	 <p>Nearly life-size image on non-focusing clear glass with Fresnel. Central prism rangefinder, ground-glass collar.</p>	<p>When shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns and diaphragm reopens to full aperture when film is wound to next exposure.</p>
 CANONFLEX	 <p>Life-size image on complete ground glass with Fresnel. Prism rangefinder, ground-glass collar.</p>	<p>When shutter release is pressed, diaphragm closes instantly, reopens immediately. Image disappears for instant of exposure only.</p>
 CONTAFLEX	 <p>Nearly life-size image on non-focusing clear glass with prism rangefinder, ground-glass collar.</p>	<p>When shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns and diaphragm reopens fully when film is wound to next exposure.</p>
 EDIXA REFLEX	 <p>Life-size image on complete ground glass. Prism rangefinder centrally located.</p>	<p>When shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns when film is wound to next exposure. Diaphragm opens when lens is recoiled manually.</p>
 EXAKTA	 <p>Life-size image on complete ground glass. Prism rangefinder centrally located.</p>	<p>When release on lens is pressed, image blacks out, diaphragm closes slowly or instantly depending on lens mount, opens when pressure on release is removed, or by cocking lever. Image returns when film is wound.</p>

HOW IT WORKS

NOTES

Automatic Prontor leaf shutter is cocked to full opening by an internal shaft and gearing from film wind lever. When the release button is pressed, the shutter closes, the lens diaphragm stops down, the baffle over the film plane swings away, the mirror swings upwards, tripping the shutter. When film is wound to the next exposure, baffle returns to cover film, lens and shutter reopen, the mirror returns downwards.

Five models: I has changeable waist-level finder, permanent 45mm f/2.8; II has prism; III has waist-level finder, coupled meter, changeable 50mm f/2.8; IV has prism; V has 55mm f/2. From \$99.95 to \$216. Accepts Agfaflex lenses.

External release button is on the interchangeable lens mount. This release button covers the body release. When it's pushed inwards, the diaphragm closes to the predetermined opening. Then the body release frees the rapid-return mirror just before the focal-plane shutter operates. End of shutter travel releases mirror, allowing it to return downwards. Lens reopens fully when finger is removed from release button.

Four models: 4b has waist-level finder; 5b has 45° prism; 6b is same as 5b with rangefinder, 8b same as 6b with optical rangefinder. From \$239 to \$499. Finders are not interchangeable. Accepts Alpa lenses.

External release button is on the interchangeable lens mount. This release button covers the body release. When it's pushed inwards, the diaphragm closes. When the diaphragm is closed to the predetermined opening, the body release frees the rapid-return mirror. The mirror in turn trips the camera's focal-plane shutter. The end of shutter travel releases the mirror, allowing it to return downwards. Lens reopens fully when recocked manually.

One model: Changeable prism, \$295 with 58mm f/1.8 or 35mm f/2.8. Accepts all preset or manual Exakta-mount lenses.

Automatic Synchro-Compur leaf shutter is cocked to full opening by an internal shaft and gearing from film wind lever. When the body-mounted release button is pressed, the shutter closes, the diaphragm stops down, the baffle over the film plane swings away, the mirror swings upwards tripping the shutter. When film is wound to the next exposure, baffle returns to cover film, lens and shutter reopen, the mirror returns downwards.

One model: Permanent prism, coupled meter has needles visible in viewfinder. \$220 with 50mm f/2.8, \$470 with 38-82mm zoom lens. Accepts Bessamatic lenses.

Catch holding the rapid-return mirror spring is freed by pressure on the shutter release button. Mirror trips focal-plane shutter. During mirror travel, mirror return spring is cocked. End of focal-plane shutter motion triggers mirror release latch. During exposure, lever pushes in diaphragm lever on lens to close it to proper aperture, releasing it to full aperture at end of shutter travel. Winding film to the next exposure causes interior pin to contact pin on rear of lens, recocking diaphragm spring.

One model: Changeable prism, accessory meter coupled to shutter dial. \$299.95 with 50mm f/1.8 lens. Accepts Canon lenses.

Automatic Synchro-Compur leaf shutter is cocked to full opening by an internal shaft and gearing from film wind lever. When the shutter button is pressed, the shutter closes, the diaphragm stops down, the baffle over the film plane swings away, the mirror swings upwards, tripping the shutter. When film is wound to the next exposure, baffle returns to cover film, lens and shutter reopen, the mirror returns downwards.


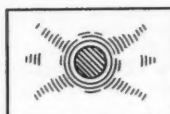

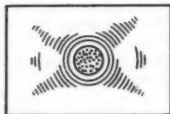

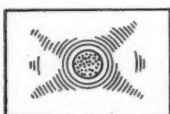





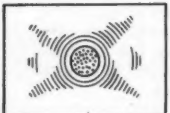

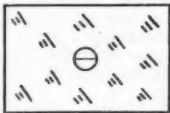

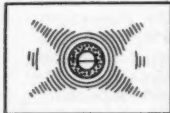
Three models: Permanent prism. Super has coupled meter with needles visible in finder, 50mm f/2.8, changeable lens components. Rapid has no meter; Prima has less expensive lens system. Super \$199, Rapid \$169.

Catch holding the mirror spring is freed by pressure on shutter release button. Lever within camera body moves forward, pressing release pin on rear of lens. Release pin triggers closing of spring-loaded diaphragm. As shutter release button is pressed in further, the focal-plane shutter operates. When film is wound, lever moves backwards and mirror returns downwards. Lens diaphragm reopens fully when recocked manually.

Four models: Edixaflex B has changeable waist-level finder, no slow speeds; Reflex B has all speeds, internal auto-diaphragm; Reflex C has meter; D same as B with speeds to 9 seconds. \$99.95-\$323.50. Prism finder is an accessory. Accepts Pentacon thread lenses.

External release button is on the interchangeable lens mount. This release button covers the body release. When it's pushed inwards, the diaphragm closes. When the diaphragm is closed to the predetermined opening, the body release frees the mirror spring catch. After mirror swings, focal-plane shutter operates. When film is wound, mirror returns downwards. Lens reopens fully by manual cocking or when finger pressure is removed, depending on lens type.

One model: Changeable prism with or without meter. \$332 to \$438.50. Exa model with 1/25-1/150, changeable waist-level finder takes Exakta lenses to 105mm. \$99.50 with 50mm f/3.5. Both accept Exakta-mount lenses.

NAME	FOCUSING	DIAPHRAGM	
 HEILAND PENTAX		Nearly life-size image on complete ground glass with Fresnel. Central area has special sharp focusing grating.	When shutter release is pressed, diaphragm closes instantly to predetermined opening, image disappears for instant of exposure only. Diaphragm opens fully when lens is recocked manually using small lever.
 MINOLTA		Life-size image on complete ground glass with Fresnel. Central fine ground-glass focusing.	When shutter release is pressed, diaphragm closes instantly to predetermined opening, image disappears for instant of exposure only. Diaphragm opens fully when film is wound to the next exposure.
 MIRANDA C		Nearly life-size image on complete ground glass with Fresnel. Central fine ground-glass ring.	When shutter release on lens is pressed, diaphragm closes slowly to predetermined opening, image disappears for instant of exposure only. Diaphragm opens fully when pressure on release is removed.
 NIKON F		Nearly life-size image on complete ground glass with Fresnel. Prism rangefinder, fine ground-glass collar.	When shutter release is pressed, diaphragm closes instantly to predetermined opening, reopens immediately. Image disappears only for instant of exposure.
 PENTACORD F		Life-size image with complete ground glass. New model may have prism rangefinder.	When shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns when film is wound to next exposure. Diaphragm opens fully when lens is recocked manually.
 PETRI REFLEX		Nearly life-size image with complete ground glass and Fresnel. Central fine ground-glass focusing ring.	Has no auto or semi-automatic diaphragm. Before shutter is released, lens must be closed manually with preset mechanism. Image disappears only for instant of exposure. Diaphragm must be reopened manually following exposure.
 PRAKTINA FX, IIA		Life-size image on complete ground glass with prism rangefinder.	When IIA shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns and diaphragm reopens fully when film is wound to next exposure.
 RETINA REFLEX S		Nearly life-size image on complete ground glass with Fresnel. Prism rangefinder, ground-glass collar.	When shutter release is pressed, image blacks out completely, diaphragm closes instantly to predetermined opening. Image returns and diaphragm reopens fully when film is wound to next exposure.

HOW IT WORKS

NOTES

Catch holding the rapid-return mirror spring is freed by pressure on shutter release button. Lever within camera body moves forward, pressing release pin on rear of lens. Release pin triggers closing of spring-loaded diaphragm. As shutter release button is pressed in further, the focal-plane shutter operates. End of shutter travel releases mirror mechanism, allowing it to return downwards. Lens diaphragm reopens fully when recocked manually.

One model: Permanent prism. \$179.50 with 55mm f/2 lens. Accepts Pentacon thread lenses.

Lever within camera body moves sideways, releasing spring-loaded diaphragm pin on rear of lens, when shutter release button is pressed. Diaphragm closes. Small catch then frees rapid-return mirror spring. Mirror swings upwards, releasing focal-plane shutter. End of shutter travel releases mirror, which swings downwards. Winding film to next exposure causes lever to engage diaphragm pin, opening lens fully.

One model: Permanent prism. \$249.50 with 55mm f/1.8 lens. SR-1 model, with no 1/1000-sec. speed, available only in Japan. Accepts Minolta lenses, Exakta-mount lenses with adapter.

External release button is on the interchangeable lens mount. This release button covers the body release. When it's pushed inwards, the diaphragm closes. When the diaphragm is closed for the predetermined opening, the body release frees mirror catch spring. The rapid-return mirror swings upwards, releasing focal-plane shutter. End of shutter travel releases mirror, allowing it to return downwards.

Two models: C has changeable prism. \$279.95 with 50mm f/1.9 lens. S has changeable waist-level finder, no rapid-return mirror, slow speeds, or rapid wind lever. With non-auto-preset 50mm f/3.5, \$99.95. Accepts Miranda lenses, also Pentacon, Exakta with adapters.

Lever within camera body moves downwards, releasing spring-loaded pin on rear of lens, when shutter release is pressed. Diaphragm closes. Small catch then frees rapid-return mirror. Mirror swings upwards, releasing focal-plane shutter. End of shutter travel releases mirror, allowing it to swing downwards. Lever within camera body moves upwards, opening lens diaphragm to full aperture.

One model: Changeable prism. Accessory meter couples to both shutter-speed dial and diaphragm ring. \$329.50 with 50mm f/2. Accepts Nikon-mount lenses.

Catch holding the mirror spring is freed by pressure on shutter release button. Lever within camera body moves forward, pressing release pin on rear of lens. Release pin triggers closing of spring-loaded diaphragm. As shutter release button is pressed further, the focal-plane shutter operates. When film is wound to next exposure, lever moves back and mirror returns downwards. Lens diaphragm reopens fully when recocked manually.

Many models: F has permanent eye-level prism. Other models known as F, FB, etc., may have prism rangefinder, built-in meter. Prices vary. Accepts lenses with Pentacon thread.

Catch holding the rapid-return mirror spring is freed by pressure on the shutter release button. As shutter release button is pressed further, focal-plane shutter operates. End of shutter travel releases mirror, allowing it to return downwards. There is no provision for automatic or semi-automatic diaphragm.

One model: Permanent eye-level prism. \$149.50 with 50mm f/2. Accepts lenses with Pentacon thread.

Lever on inside of IIA camera moves back, allowing pin on the rear of lens to move outwards, when the shutter release is pressed. Pin's movement causes spring-loaded diaphragm to close. Mirror swings upwards. The focal-plane shutter operates. Winding the film to the next exposure causes the lever to move forward. This pushes the lens pin inwards, reopening the lens fully. The mirror returns downwards during winding. FX same as Edixa.

Two models: Changeable eye-level prism. FX has semi-auto diaphragm; IIA has auto diaphragm as described. FX is \$219 with 50mm f/2.8. No price available on IIA. Both accept Praktina lenses.

Automatic Synchro-Compur leaf shutter is cocked to full opening by an internal shaft and gearing from film wind lever. When the body-mounted shutter button is pressed, the shutter closes, the diaphragm stops down, the baffle over the film plane swings away, the mirror swings upwards, tripping the shutter. When film is wound to the next exposure, baffle returns to cover film, lens and shutter reopen, the mirror returns downwards.

One model: Permanent prism, coupled meter. \$235 with interchangeable 50mm f/1.9. Accepts lenses for Retina Reflex S and IIS.

SAUL LEITER

ONE OF THE FEW photographers to use the single-lens reflex as a creative tool, Saul Leiter employs its unique characteristics to present exciting and different interpretations of his subjects.

Leiter, now 35, began to work with color using these cameras about five years ago. At the same time, his approach to picture-taking and even his way of seeing changed. For a number of years Leiter had worked only in black and white, doing portraits and occasional journalistic assignments for magazines. He did some of his shooting with an old 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$ Graflex with a rollfilm back, and did still more with a 35mm Contax II. Leiter had always been interested in composition and in the effect of focus and depth of field on the visual relationship of different subject planes. For this reason he liked viewing through the lens of his Graflex.

But he also appreciated the eye-level point of view and the speedy operation of his 35mm rangefinder camera. The ideal answer, for Leiter, was the eye-level-prism single-lens reflex. Actually he started to experiment with many of the techniques he now uses in color when he first began to take pictures with the Graflex. Later, when using a range-

finder camera, this experience helped him visualize the effect of focus and lens opening on depth of field. "But with the reflex camera it was obviously all there. When I first picked up a single-lens reflex, I felt I had a 35mm Graflex in my hands. I had complete control—and, another important advantage, the wide assortment of reasonably priced lenses which were available for 35mm reflex cameras added considerably to its flexibility."

In his color Leiter presents a dream-like world, far removed from the ordinary world that most of us perceive. In his pictures large areas may be completely out of focus. Sometimes, masses of soft, diffused color al-

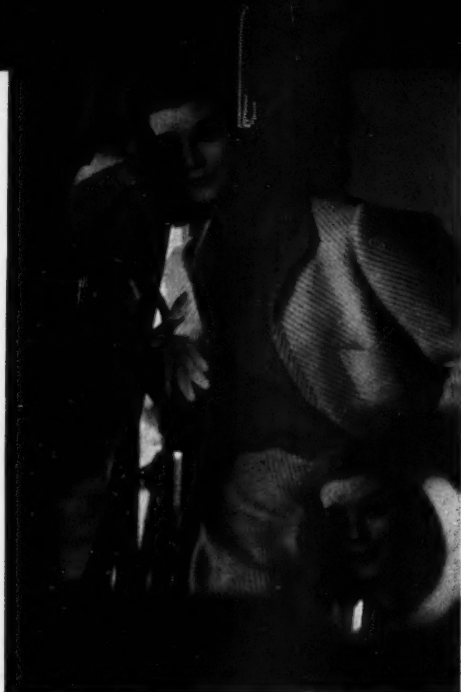
SINGLE-LENS REFLEX

WAY-OUT COLOR

most obscure the main subject. Certainly Leiter is not the only photographer to use out-of-focus areas in his pictures or to place objects between lens and subject for unusual effects. But he is the only photographer we know for whom this way of seeing is an integral part of his approach. Even though the pictures accompanying this article (see the color photos *opposite page*, and on *pages 68 and 69*) were taken of different subjects, at different times, for different reasons, they clearly show his consistency of style. Let's follow Leiter step by step through the process of making two of them, an early street scene and a later highly controlled fashion shot to see how he has developed his seeing and techniques from his first color candids to his current commercial work. (Continued on page 108)

GET A BIG IMAGE: Since normal focal-length lenses on most single-lens reflexes focus to about 1 $\frac{1}{2}$ ft., Leiter can shoot close-up to fill the 35mm frame and avoid any cropping. Kodachrome, 58mm f/2 Biotar, 1/60, f/4. Unless noted, all photographs were taken with a Miranda, 135mm f/3.5 Schneider Xenar lens.





ELIMINATE PARALLAX: Ever shoot reflections? Mirror images in finder may not be on film. With through-lens viewing, Leiter gets what he sees. Super Anscochrome, Tungsten, 1/60, f/5.6.



MANIPULATE FOREGROUND: As in this store-front reflection, Leiter often uses out-of-focus color, watching ground glass while changing focus, position. Ektachrome, 58mm Biotar, 1/8, f/2.5.

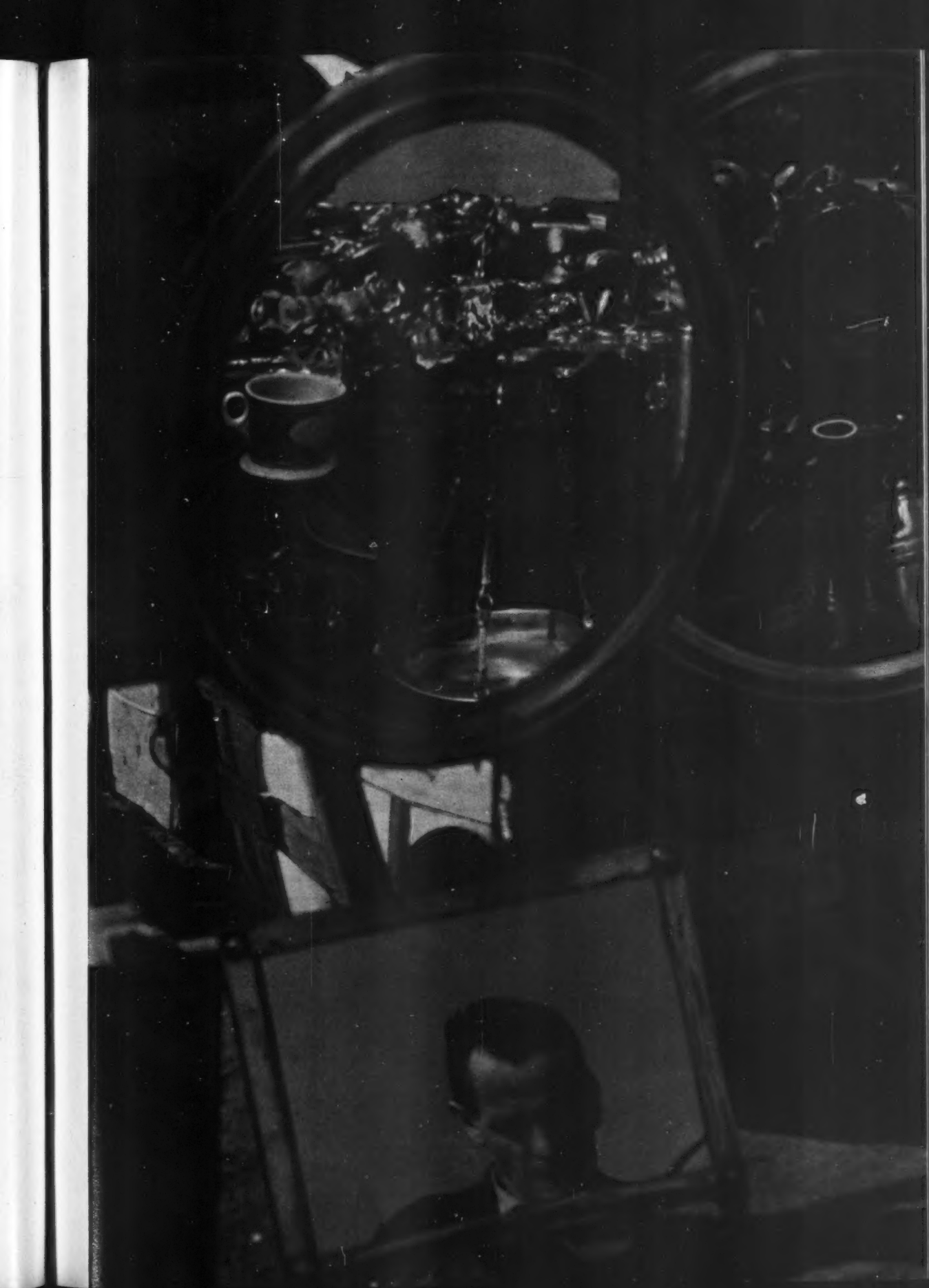


DECIDE WHERE TO FOCUS: Leiter tries different subject planes, sees which is best on ground glass. Here he chose foreground, not reflection. Anscochrome, 58mm Biotar, 1/30, f/2.8.



SEE LONG-LENS VIEW: For portraits, Leiter watches expression. Even with long lenses he sees what he's getting, as image is magnified on ground glass. Ektachrome, 1/15, f/3.5.

CONTROL DEPTH OF FIELD: Reflections are tricky. Leiter watched effect of stopping down on ground glass, kept reflections sharp, frames recognizable. Ektachrome, 1/60, f/8.



HOW DO 35MM ENLARGERS COMPARE?

WITH THE STARTLING FACT that over 300 different 35mm camera models are being made today, it's not too surprising that more and more enlarger manufacturers are turning to the 35mm-only design. Without casting any aspersions on the larger-than-35mm machine which can be adapted to 35mm work, we can say that the 35mm-only enlarger is more compact, comparatively less expensive, and generally somewhat easier to handle than its larger brother.

The purchaser (or would-be purchaser) of an enlarger is apt to be sorely perplexed when he sets out with the purpose of buying. Unless he is ready, willing, and able (and the dealer is too) to disassemble each enlarger with a screwdriver, he's going to have a hard time indeed comparing individual enlarger features. How big a print can be made? Can the enlarger project on the wall—or does the lamphouse swing around for floor projection? What's inside the lamphouse: single or double condensers? What kind of lens does it have? Believing that being forewarned is being forearmed,

NAME	TYPE	RANGE	NOTES	LENS & PRICE
Durst 35 Micromat	Autofocus; dbl. condenser	2.2 to 17X	Accessory copying cassette using standard cartridges, with ground-glass screen; accepts Leica thread lenses; 1:1 enlarging, copying with accessory distortion control; filter drawer	With Schneider Componar 2-in. f/3.5, \$265.50; Schneider Componon 2-in. f/4, \$301.50
Durst 404	Manual focus; dbl. condenser	.55 to 10X	Accessory copying cassette using standard cartridges, with ground-glass screen; copy attachment, single frame; horizontal projection; distortion control; filter drawer	Less lens, \$89.50; with Steinheil Cassar 50mm f/3.5, \$109.95
Durst Reporter	Manual focus; sgl. condenser	1.5 to 8X	Frame numbers project on baseboard; horizontal projection; flanges for Contax, Argus, Exakta lenses	Less lens, \$59.50; with Steinheil Cassar 2-in. f/3.5, \$79.50
Echo 35	Manual focus; dbl. condenser	8X max.		Echo 50mm f/4.5, \$39.95
Edixa Edilor	Manual focus; sgl. condenser	8X max.	Distortion control; converts to copy stand; accepts Edixa, Contax D, Hexacon lenses; with adapters accepts Exakta, Leica lenses; accessory filter drawer	Less lens, \$49.50
Federal 135	Manual focus; dbl. condenser	.5 to 14X	Column separates for storage	With Decar 51mm f/4.5, \$59.95
Fotolarger E	Manual focus; dbl. condenser	6 to 12X	Parallel arm elevation; entire head may be raised, lowered for additional enlargement; scale shows magnification; head can be moved forward for extreme cropping; horizontal projection	With Elgeet 51mm f/4.5, \$62.50

MODERN this month lists the complete specifications of 35mm enlargers.

Of course some specifications are more important than others. Of primary interest to most 35mm workers will be the illumination system, the type of focusing, and the size to which enlargements can be made without recourse to the aforementioned circus tricks or floor and wall projection. And don't forget that often overlooked piece of equipment—the enlarger lens, which in many ways is just as vital a lens as the one you'll find on your camera.

Need condenser type

Let's start out with the problem of illumination. We won't discuss diffusion enlargers versus condenser—because there are no 35mm diffusion enlargers. The nature of the beast, a negative $1 \times 1\frac{1}{2}$, necessitates a condenser system since the condenser delivers a more brilliant, more contrasty, and sharper image than a

diffuser. The big concern then in 35mm is: how many condensers would best meet your needs?

The single condenser is actually a compromise between the double condenser and the diffusion enlarger as far as results are concerned—the intensity of illumination is reduced somewhat from that of the double condenser, but the single condenser does cut down on the apparent graininess of the final print. If you're apt to be shooting pictures on superspeed film which produces grain as large as bullets, the single condenser enlarger can be a friend indeed. On the other hand, if your penchant runs toward fine grain, the double condenser enlargers may be slightly better.

We move on to the subject of magnification—that X-number which determines the maximum size enlargement which can be made from the full negative area when projecting on the baseboard. To find the exact size print possible, multiply the magnification factor as it appears in the chart by the linear negative measure-

NAME	TYPE	RANGE	NOTES	LENS & PRICE
Fotolarger Jr. 2	Manual focus; dbl. condenser	4 to 8X	Parallel arm elevation permanently attached to post	With Elgeet 51mm f/4.5, \$48.50
Fotolarger Merit III	Manual focus; dbl. condenser	6 to 12X	Parallel arm elevation permanently attached to post; head can be moved forward for extreme cropping; horizontal projection	With Elgeet 51mm f/4.5, \$52.50
Kindermann Auto-Firm	Manual focus; sgl. condenser	3 to 5X	Glass negative carrier	With Kindermann 2-in. f/4.5, \$39.95
Kindermann Autoprint	Autofocus; sgl. condenser	2.5 to 8.5X	Glass or glassless negative carriers; built-in visual enlarging exposure meter visible at eye level	With Steinheil Cassar 50mm f/3.5, \$79
Kindermann Amatofix-Automat	Autofocus; sgl. condenser	2.5 to 8.5X	Glass or glassless negative carrier	With Kindermann 2-in. f/4.5, \$79
Leitz Focomat 1-C	Autofocus; sgl. condenser	2 to 10X	Accepts Leica thread lenses; converts to copy stand with accessory, accepting Focoslides and Visoflex; accessory filter drawer; greater magnification possible with manual focus	Less lens, \$147; with Leitz Focotar 2-in. f/4.5, \$228; less lens with 47-in. post and 22 x 25-in. baseboard, \$163.50
Leitz Focomat 1-C Color	Autofocus; sgl. condenser	2 to 10X	Filter drawer	Less lens, \$195
Leitz Valoy II	Manual focus; sgl. condenser	10X max.	Accepts 2-in. Leica thread lenses; converts to copy stand with accessory, accepting Focoslides and Visoflex	Less lens, \$96

CHARTS CONTINUED ON NEXT PAGE

35MM ENLARGERS (CONT.)

NAME	TYPE	RANGE	NOTES	LENS & PRICE
Magnalux 35	Manual focus; sgl. condenser	8X max.	Thermal draft cooling; parabolic reflector	Less lens, \$12.88; with Amitar 2-in. f/4.5, \$20.95
Meopta Axomat	Manual, rfrd. focus; sgl. condenser	10.6X max. with 2-in. lens; 14X max. with 35mm lens	Thermal-glass lamphouse to dissipate heat; post marked in cm; frame numbers project on baseboard; accessory lens covers; filter drawers; acc. 35mm lens	With Belar 2-in. f/4.5, \$79.50
Meopta Opemus 4 x 4	Manual focus; sgl. condenser	10.6X max. with 2-in. lens	Glass negative carrier	With Belar 55mm f/4.5, \$59.95
Omega A-2 Portable	Manual focus; dbl. condenser	8X max. with 2-in. lens; 20X max. with 1-in. lens	Uses 75-watt lamp; accepts Leica thread; accessory 1-in. lens and condenser for 20X enlargement of microfilm; accessory roll carrier; accessory carrier for mounted or unmounted slides; accessory variable con- trast filter holder; filter drawer	Less lens, \$117.50
Omega A-2 Professional	Manual focus; dbl. condenser	11X max. with 2-in. lens	Same as A-2 Portable above	Less lens, \$119.50; 1-in. f/4.5 lens and matching cond., \$90.25; 2-in. f/4.5 lenses, \$29.50 to \$52.
Primos 35 Jr.	Autofocus; sgl. condenser	2.5 to 9.5X	Accessory filter drawer	With Schneider Componar 50mm f/4.5, \$99.50

ment: 1 for the width and $1\frac{1}{2}$ for the length. For example, if the enlarger has a maximum magnification factor of 8, the biggest print you could make on the baseboard will be 8 x 12.

If you have a manual focusing enlarger, larger sized prints can be made on wall or floor without changing your method of focusing. However, if the enlarger is an autofocus, you'll have to uncouple the mechanism and focus manually. In any event, don't buy an enlarger with 8X magnification if your heart is set on 11 x 14 prints—unless you like working on the wall or floor.

It's quite possible to discuss manual vs. autofocus until we're blue. You'll find information on it in last month's MODERN although we did quit before the blue point. Briefly, if you have trouble finding the point of sharpest focus (and many photographers do) an autofocus unit may be a way out—at a price, of course. Autofocusing enlargers are inevitably more expensive than enlargers which focus manually.

Next, we take up the problem of the enlarger lens. It may confuse many a reader that prices on enlarger lenses vary so widely. For instance, one lens for one brand of enlarger actually costs more than a faster lens for the same enlarger. The differential here and in many other places is—optical quality. Don't stint on your enlarger lens, particularly in 35mm work where you will want big images, sharp in the corners. Many a photographer has blamed the film, his camera, or his own unsteadiness when the real cause of unsharpness was his "bargain" enlarger lens. We won't say that there are no bargains in enlarger lenses, but we suggest that you look at them with a critical eye indeed. It is possible to buy a fairly good lens for your enlarger for as little as \$10 to \$15. However, as with your camera, we would suggest you stick to the brand name lenses at higher prices. Lenses of unknown brands may vary widely from sample to sample, while top name brands generally have a consistent record of

NAME	TYPE	RANGE	NOTES	LENS & PRICE
Primos 35 Professional	Autofocus; sgl. condenser	2.5 to 11X	Scale shows magnification; accessory filter drawer	With Schneider Componon 50mm f/4, \$174.50; Schneider Componar 50mm f/4.5, \$149.50
Primos Testreflex 35	Manual reflex focus; sgl. condenser	1.2 to 8X	Accepts Leica, Canon lenses; accessory filter drawer	With Schneider Componon 50mm f/4, \$104.50; Schneider Componar 50mm f/4.5, \$79.50
Solar 35	Manual focus; dbl. condenser	9X max.	Extra long bellows	With Solar 2-in. f/3.5, \$99.50
Spiratone 35	Manual focus; dbl. condenser	8X max.	Illuminated diaphragm	With Accurar 2-in. f/3.5, \$29.95
Studiophot (Rowi)	Manual focus; sgl. condenser	1.5 to 7.5X	Horizontal projection; filter drawer	With Wilon 50mm f/4.5, \$44.50
Sunray Zenith 35	Manual focus; dbl. condenser	1 to 11X	Horizontal projection	Less lens, \$69.50; with Ilex 2-in. f/4.5, \$84.50
Thimble 35	Manual focus; dbl. condenser	7.6X max.	Horizontal projection	With Thimble 2-in. f/3.5, \$69.50; 1-in. f/3.5, \$69.50

excellence and will give you no unpleasant surprises.

As far as the common practice of using a camera lens on an enlarger is concerned, we've used many and can find no reasons against it. Most good camera lenses seem to make good enlarger lenses.

There are a few more odds and ends that bear mentioning. If you're interested in doing your own color printing, you'll probably be best served by an enlarger featuring a color filter drawer. The drawer between the light source and the negative is probably the best.

Need distortion control?

Another feature which you may find necessary or not is distortion control. If you shoot many pictures with buildings in them, the chances are that sooner or later you're going to be unhappy about the converging lines which tend to make your buildings appear to be falling backwards. While it's quite possible to straighten lines by tilting the baseboard, you run into depth of field

problems. You can solve this and get a sharp, equally brilliant print from corner to corner, if your enlarger has a tilting lamphouse and also allows the negative carrier to tilt. Next best distortion control: a tilting lamphouse only.

Lastly, we'd suggest you examine the negative carrier situation with a critical eye. The glassless carrier is now almost established as a universal standard for 35mm enlarging, but the glass carrier does keep the negative in a flatter plane. The glassless carrier serves admirably for most work. If your heart yearns for mural size enlargements, however, examine the all-glass carrier. It may be difficult to keep free of dust specks, but it will keep that negative rigid during the long exposures needed for mural-sized blow-ups.

While we doubt that it's really possible to keep all the needed queries in one's head while buying a 35mm enlarger, the pigs should come out of the pokes if you use your head and our chart.—THE END

FORECAST: RAIN, SNOW, PICTURES

FOR OVER A YEAR an eye-catching series of bad weather photographs of children has been appearing in, of all places, *Cream of Wheat* magazine advertisements. Each photograph shows good tonal quality, vitality of subject, sharpness and interest despite the fact that the children (and the photographers) have been battling blizzards, fighting frostbite, and gamboling in gales.

How do the photographers do it? How do they manage to keep their subjects interested and occupied under such uncomfortable conditions? What's more, how do they cope with the technical problems: keeping lenses free from water drops and frost, shutters operating in sub-zero weather, exposures accurate in constantly changing lighting conditions?

Since we thought *MODERN's* readers would be interested in the special picture taking ideas and bad weather techniques which went into making these photographs, we contacted the photographers who took them. To our surprise, we found that while many were candid, taken out-of-doors with 35mm equipment, one of them (see *top page 76*) had actually been taken in a studio with a photographic mural as a background! For complete details on each of these pictures, see the captions below and on pages 76 and 77.

◁ **GIVE THE CHILDREN A PROBLEM:** During a sudden summer shower, Carroll Seghers II sent five-year-old Carroll and three-year-old Lorraine out to play with just one coat between them. Seghers didn't actually direct the children or set up the shot, but he knew his subjects well and anticipated some reaction to the situation. "My son Carroll often adopts a very protective attitude toward his little sister. When I sent them out with one coat I didn't know exactly what would happen, but I knew they would find some solution to the problem." Seghers stayed on the porch, shot down with a Leica IIIg camera, 50mm Summicron. Plus-X, 1/125 sec., f/5.6.

USE A FAST SHUTTER: Much of the impact ▷ of this shot depended on stopping the action of the falling rain. If Carroll Seghers II had used a shutter speed slower than 1/250 sec. the drops would have blurred, or perhaps not even have registered on the film. "I always use as fast a speed as I can for children. But here the additional factor of the rain made it imperative that I shoot at least at 1/250 sec." Seghers took light reading with a Norwood meter, rated Plus-X film at E. I. 800 and developed by inspection in Promicrol. Leica IIIg, 85mm Nikkor lens, and an aperture of f/3.5.







◁ **CREATE A STORM:** When on assignment you can't always wait for the right conditions. George Miles Ryan first made a number of photographs of bare and wintry trees, then enlarged one to a 4 x 4 ft. mural. Several days later in his steam-heated studio, he posed his subject in front of the mural and placed a high velocity fan just out of range to achieve the wind-blown effect. Illumination on the little girl was from two No. 2 floods bounced off a reflector, and one direct baby spot. The mural was lighted by two No. 2 floods. To get this shot Ryan exposed four rolls of Tri-X in his Rolleiflex at 1/50 and f/5.6.



◁ **DEVISE A GAME:** "I really attribute the success of this photograph to a friend's baby sitter who came along to help manage the children," says Ruth Orkin. "She had the idea of putting a lollypop in Johnny's pocket and having Lisa go after it. It is difficult to direct two-year-olds even under ideal conditions—and when you're shooting on a beach in a heavy summer rain- and windstorm, it's impossible. I had to keep my back to the wind to avoid drenching my camera, and this was an additional problem." Miss Orkin took a reading from the children's slickers with a Weston meter and shot one 36-exposure roll of Plus-X film at 1/125 sec. and about f/5.6. She was carrying just one camera: a Nikon S2 equipped with a 50mm f/1.4 Nikkor lens.



△ **SHOOT FROM A LOW ANGLE:** From a normal adult vantage point, these children's faces would be concealed by their headgear. By crouching down, Gerry Simmel was able to shoot them at their own level and to catch their intent expressions. Simmel used a 35mm Nikkor lens on a Leica M3. The depth of field of the wide-angle lens enabled him to keep both figures and the shovel in sharp focus at $f/11$, even though he was shooting from a distance of just a few feet. Simmel made this picture on a feature assignment for United Press International. "Although I was just a few feet away, these kids were so involved in their work they didn't even seem to notice me." The Cream of Wheat advertisement using this shot appears at left.

Colder tomorrow?





DISCOVERY no. 49

MODERN PHOTOGRAPHY'S

PAINTER-PHOTOGRAPHER LEW TILLEY FITS SHOOTING TECHNIQUE TO SUBJECT: FOR LANDSCAPES, HE STUDIES COMPOSITION, RECORDS DETAIL; WITH PEOPLE HE SHOOTS FAST TO CAPTURE A FLEETING EXPRESSION OR DESIGN. FOR BIOGRAPHICAL INFORMATION, SEE TEXT ON PAGE 116.



△ Country man. Mexico, 1956. For candid, Tilley uses high shutter speed, varies aperture with lighting to minimize camera and subject movement. Leica M3, 85mm f/1.5 Summarex, Tri-X, 1/500, f/11.

◁ Ranch woman and child. Colorado, 1956. Tilley occasionally uses radical cropping to strengthen composition. Leica M3, f/2 Summicron, Tri-X, 1/25 second at f/2.8.

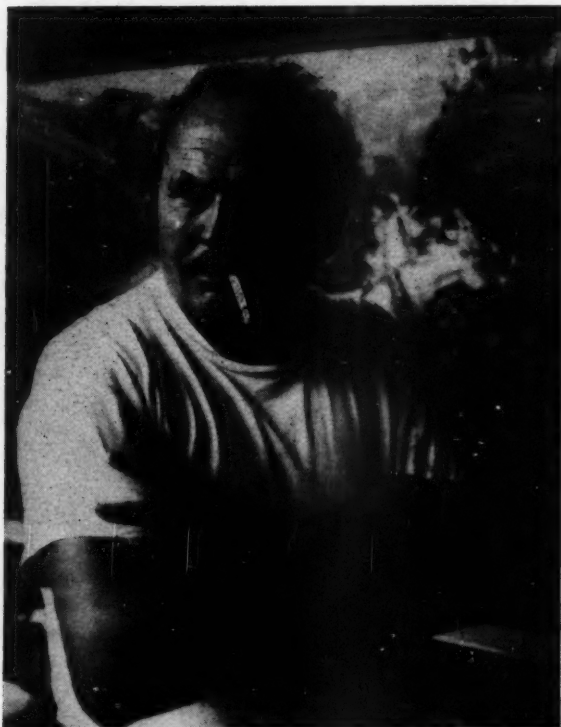
◁ ◁ Tilley checks depth-of-field scale for foreground-to-background sharpness, uses slow film to record fine details in his landscapes. Leica M3, 85mm f/1.5 Summarex, Panatomic-X, 1/50, f/16.

MODERN PHOTOGRAPHY'S POLAROID CONTEST WINNERS

MODERN'S SECOND POLAROID PICTURE CONTEST was a terrific success. There were bales and bushels of pictures. Among them, as these pages show, were some of such visual interest and photographic excellence that they would stand well in any group of photographs.

These six pictures, three by amateurs and three by professionals, won first prizes of \$250 each. There were also six second-prize winners, three professional and three amateur. Their names and prizes are listed at the end of this article.

Particularly interesting was the response from amateurs. Their pictures covered a remarkably wide range of subject matter. Whatever *(Continued on page 108)*



Joseph Janney Steinmetz, professional, Sarasota, Fla. 4 x 5 film, Speed Graphic camera; exposure was by daylight. Portrait of painter Ben Stahl.



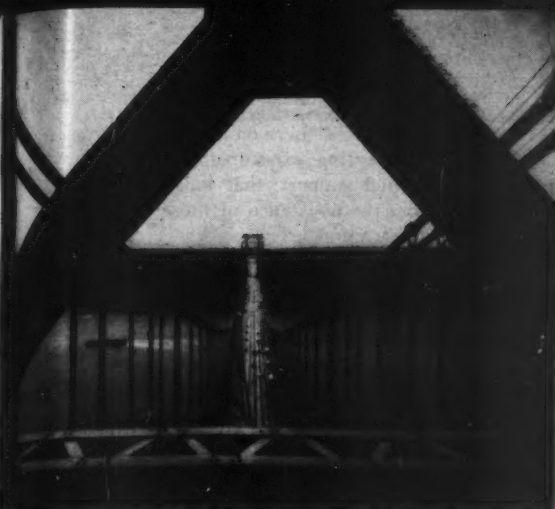
Harold Bergstrom, timekeeper, Titusville, Pa. Model 110A, Type 42 film. The ducks were paddling around on a pond in a cemetery.

as a
pic-
e of
that

e by
were
and
the

ma-
unge
(08)

pa.
d-



◁ Leonard Stern, Chief Photographer, Port of New York Authority, New York City. 4 x 5 film, Speed Graphic camera. George Washington Bridge.

Below, left: Guillermo Gonzales, Salinas, Puerto Rico. Model 110A, Type 42 film.

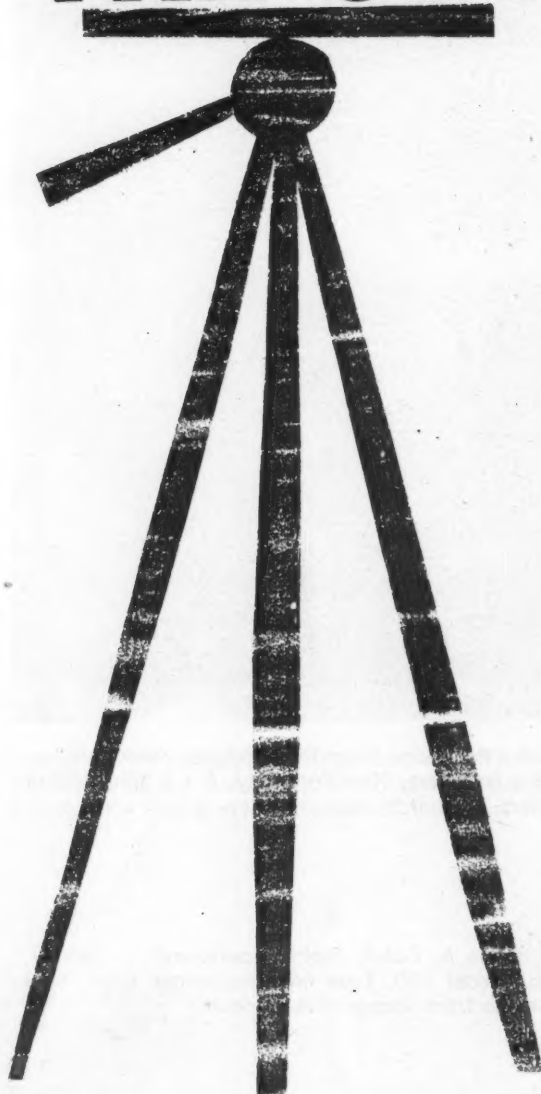


△ John P. Goeller, Chief Photographer, New York Eye & Ear Infirmary, New York City. 4 x 5 film, Linhof camera. Research Dept. monkey #3.

◁ Charles A. Fickel, flight superintendent, Denver, Colo. Model 150, Type 44 film, orange filter. Shot from the front lounge of a Viscount.



35MM ON A TRIPOD?



EVERY TYRO KNOWS that a camera on a tripod is a thing of rock sturdiness, that time exposures are made courtesy of a solid tripod support, that long-lens photographs benefit from the assistance of those three legs underneath the camera and lens.

But there is another viewpoint on tripods that has to do neither with time exposures nor long lenses. You will often hear that in the twilight zone of shutter speeds—1/60, 1/30, 1/15, 1/8 and even 1/4—live the proud possessors of the steel-like nerves capable of rock steadiness sans tripod. They can, it is alleged, produce demon-sharp negatives at such speeds, hand-held. These negatives, it is unjustly claimed, are capable of enlargement to immense proportions with no loss in detail.

Well, it's all a happy mirage, a myth similar to that of the man who claims he isn't affected by the four martinis before dinner. To investigate the exact truth of tripodery, MODERN decided to conduct scientific tests to see just what can be gained and what is lost in the twilight zone with and without tripod.

First we assigned our own steely-handed technician, Edward Meyers, to photograph the standard Air Force Lens Resolution Chart, at varying speeds with and without tripod. Our purpose: to measure how much sharpness is actually lost at so-called hand-holdable speeds even by photographers with a good grip on things.

The test was made using a Minolta SR-2 with a 55mm f/1.8 lens, Ansco Super-Hypan film, and light from a fluorescent tube. Camera-to-chart distance was about four feet. Meyers' exposures ranged from 1/250 sec. at f/1.8 to 1/2 sec. at f/22. He then examined the negatives carefully and picked the pictures shot at slow speeds which the average photographer might risk hand-holding—1/30, 1/15, 1/8. Enlargements equivalent to 40 x 60 were made. The center of each test chart is reproduced *at right*.

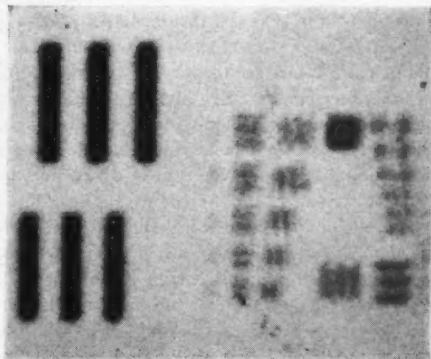
For better 1/30 sec. shots use tripod!

It should be very evident to anyone that hand-holding the 1/8 and 1/15 secs. is a risk to avoid if possible. However, the most surprising results occurred at the 1/30-sec. setting, a speed used often by almost every owner of a 35mm camera. Meyers repeated the tests and got the same unsharpness hand-held. In plain truth, you will get sharper images at 1/30 sec. with a tripod than you will without. This may come as a horrible shock to many of us who have been very persnickity about acquiring ultra-sharp lenses and then have been hand-holding them at 1/30 sec.

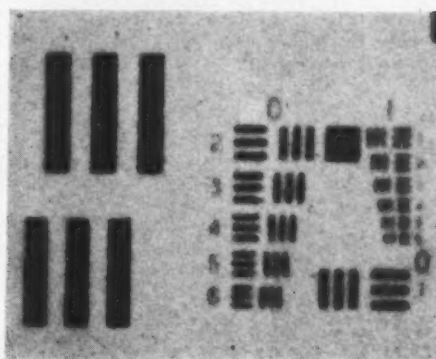
Of course, it's true that the average photographer will not be enlarging to 40 x 60. However, even at smaller enlargements, 11 x 14 or so, the overall impression of sharpness will be greater when a tripod is used.

When you use a tripod your pictures will not only gain in sharpness from the lack of human vibration. There are other major assets. You can improve your pictures in definition and greater field depth. The first gain is the result of shooting with finer-grained films while the second stems from smaller lens apertures. Of course, we're assuming that the subject is such that you can use a slower speed. (Continued on page 84)

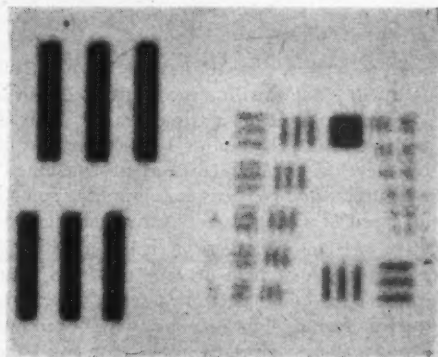
SO YOU CAN HAND-HOLD SLOW SPEEDS, EH? TAKE A LOOK AT THIS!



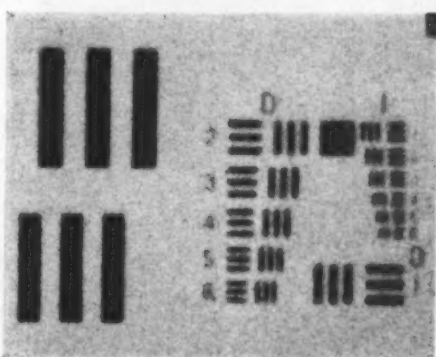
HAND-HELD 1/8 SEC., F/11: Not one of the line patterns within the small square is suitably sharp in resolution. Obviously, 1/8 sec. is seldom if ever hand-holdable.



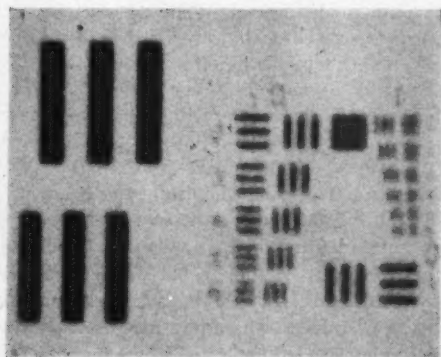
TRIPOD 1/8 SEC., F/11. Comparison with hand-held shot at same speed *left* indicates that a tripod or other support is called for when using this speed.



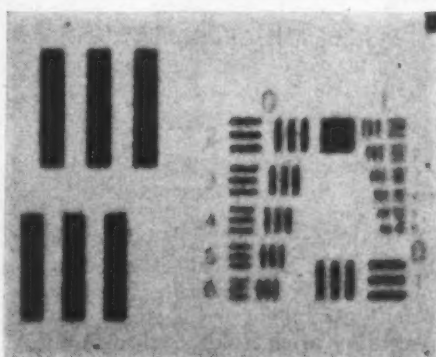
HAND-HELD 1/15 SEC., F/8: This speed resulted in a considerably sharper picture than 1/8 sec. *above*. But only No. 3 set of lines are resolved with any definition.



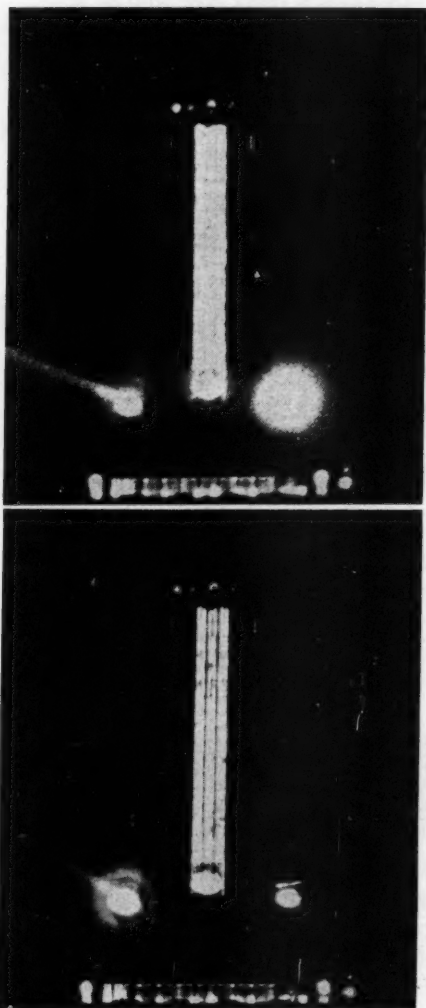
TRIPOD 1/15 SEC., F/8: The tripod produces far better definition than hand-held technique used *left*. Hand-holding 1/15 sec. should be reserved for emergencies.



HAND-HELD 1/30 SEC., F/5.6: Although this speed is often used hand-held by most 35mm photographers, a comparison with shot *at right* shows lost sharpness.



TRIPOD 1/30 SEC., F/5.6: Even at this supposedly easy-to-hand-hold speed, the tripod shot is vastly superior. Conclusion? We think you can draw it.



THE CASE OF THE GRAINY SKY: Think you can go out at night and shoot pictures hand-held with fast film because the sky is black and who can see the grain anyhow? Don't you believe it. Dan Budnik made the shot **top** on one of the fastest 35mm films going at 1/60, f/2.5. hand-held. The picture **bottom**, on Kodak Panatomic-X, was exposed on a tripod at 1/2 sec., f/2.8. Top picture shows grainy sky. Look at the fuzziness around the spotlight and beam as compared to the tripod shot. Both pictures made with Nikon SP, 105mm Nikkor lens. Prints are of center portion of 35mm negatives and represent great enlargement.

Moving away from the scientific aspects of tripod vs. no tripod, let's turn to the actual differences in picture possibilities—still at the twilight shutter-speed zone—that the tripod will allow. As you can see from the three pairs of pictures printed herewith, the basic picture situations are these: (1) slower-film-plus-tripod produces a better picture than faster-film-minus-tripod; (2) slower-shutter-speed-with-tripod yields greater zone of sharp focus than faster-speed-minus-tripod, and (3) a tripod sometimes makes little difference at all.

First we visit one of photography's most popular whipping boys—the low-light photograph. We have in recent years become so inured to blurry, grainy, poor quality pictures made in dim light that we automatically assign the blame to the light itself. Actually, the photographer is usually at fault. It's true that low light requires either a longer exposure, or fast lens, or fast film, or pushed development, or various combinations of these. However, most photographers conveniently forget the first alternative. We know of only a few who automatically examine the possibilities of longer exposures when lighting level becomes low.

Try non-beat technique

If you want a pleasant surprise at home some time, load your camera with a medium-speed film instead of a fast one, put it on a tripod, make some shots with room light at 1/15 sec. or 1/8 sec. instead of at 1/30 sec. Develop normally instead of "pushing." The results, unless you've been photographing something with the speed of a child roller-skating, should be edifying.

The second advantage of using a tripod is the increased depth of field or zone of sharp focus. If you examine the pictures you've taken over the last few years in average lighting conditions—even out-of-doors—you may be surprised to see that you have actually become a two-dimensional photographer—your subject material exists in one plane only. You haven't been able to close down your lens sufficiently to include as much foreground and background in sharp focus as might have been possible. Of course we realize that this is sometimes deliberately done to exclude a cluttered background. Often however, it's a result of the same problem. A tripod will allow a slower shutter speed and a smaller lens opening, ergo, much greater depth of field. And, if the subject will slow down or remain completely still, you can slip to a 1/2 or full second.

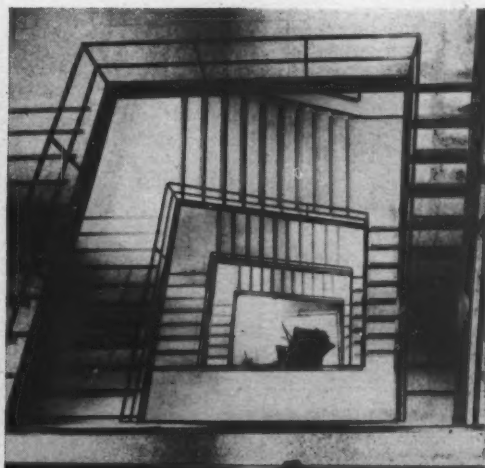
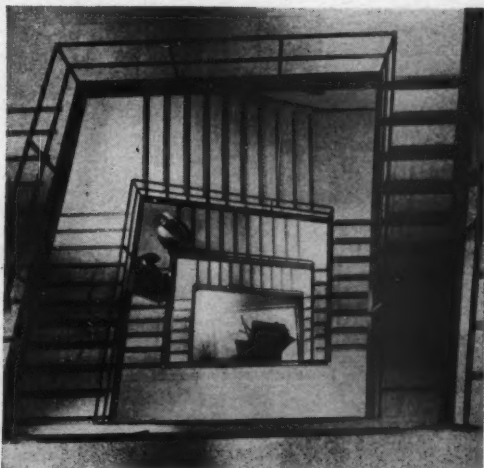
Lastly, we admit to a certain number of situations where the tripod and the use of fine-grained film make little difference at all in the final result.

Some pictures do look better if they're blurred, if they're grainy, if they're out of focus. Some subjects by their nature can hide the lack of sharpness and additional graininess. These however, are the exceptions to the rule—exceptions to which many careful workers will take exception. If you are still scoffing at a tripod, if the sight of a tiny 35mm perched on three legs with attached cable release sets you off into absolute hysterics, find some dark furtive corner where you can't be seen and try it yourself.—H.K.



PHOTOS BY DAN BUDDNIK

THE CASE OF THE VANISHING DEPTH: Does the blurry statue in the foreground bother you in the picture at left? Note that not-quite-sharp middle figure. But what can you expect at $f/1.4$ and $1/30$ sec.? Enter the tripod, at right, and the scene can be changed markedly. At $f/16$, 1 sec., statue becomes an interesting part of picture, you can pick out clearly the buttons on the central figure's trench coat, and the background figure becomes trim. Grass looks sharp too.



THE CASE OF THE SPIRAL STAIRCASE: Here's a subject where 11 x 14 prints of negatives made or fast film (Ilford HPS) and slow film (Kodak Panatomic-X) resembled each other quite closely in quality. Contrast between lines of railing and much lighter flooring provided sufficient definition in both prints although a tiny blurring could be seen on the railings if you pushed your nose up to the left-hand print. Shot left was hand-held at $1/30$ sec., $f/8$, while picture right, made on a tripod, was exposed for 1 sec. at $f/8$.



HOW LONG IS 35 MM WIDE?

It can be very long indeed, if Ernest Satow's two vertical shots, using apparent perspective distortion for added dramatic emphasis, are any indication. Rather than use the standard techniques of wide-angle photography—a horizontal format and a distant scenic subject—Satow made an entire series of pictures extremely close to his subject material. For the basketball players *at right*, Satow focused the 21mm lens on No. 5, lay on the floor, shot upwards, making the extremely tall players seem even taller. While the 21mm lens is still somewhat of a rarity, the 35mm lens used *at left* by Satow is more common. Satow focused the camera to 14 in., carefully framed the face within the glass and shot. Ordinary subject material, roomlight made picture. Have a wide-angle lens at home? Join the party.—H.K.

Left: Miranda C, 35mm Schneider Curtagon f/2.8, 1/30 sec., f/2.8, Kodak Plus-X. *Right:* Leica M3, 21mm Leitz Super-Angulon f/4, 1/30 sec., f/4, Afga Isopan Ultra.



IVAN THE PHOTOGRAPHER: HOW HE THINKS & WORKS

On several recent trips to the Soviet Union, I have seen quite a bit of Russian photography and met and talked with some of the leading Soviet photographers. In the USSR, as in the United States, there is of course a vast number of amateurs who are constantly photographing one another, their children, weddings, dogs, even peeling walls and ashcans. I wish them many happy snapshots, but I am not concerned with them here. This is written by a working photographer about other working photographers—and what they had to say will, I think, be as entertaining and instructive to MODERN readers as it was to me.

The Soviet professional has to cope with strange problems, unknown to his U. S. colleague. A simple assignment, say a picture of a girl working in a factory, may turn into an exercise in diplomacy worthy of a Gromyko. (I speak from bitter experience.) No sooner does the fellow choose a girl and aim the camera, than the comrades are likely to descend on him. "Why that one? There is one over there whose production norm is higher—and why a girl? We happen to have three authentic heroes of labor here, complete with medals!"

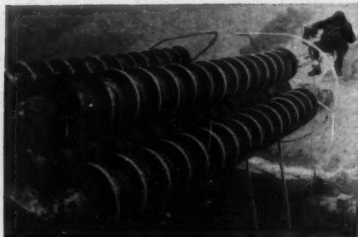
Very rarely does a picture get published without strong reason. It should make a point, preferably a simple, strong Soviet point. The thinking on this subject goes somewhat like this: Since the impact of photography is great, especially in a country where literacy is only lately becoming universal, there is no point in publishing a photograph of anything unless it is, as they call it, *good*. "Why publish something that isn't?" they argue. "We all know there are lots of unattractive, unpleasant sights in our country, just as in any other, but who wants to look at that kind of picture?"

This reasoning results in a fairly bland photographic diet which is fed to the readers day in, day out. For these reasons, and also, I suspect, because of the comparative lack of space for more complicated efforts, current Soviet photography is simple, quite strong, utterly without frills. But still, every Russian seems to carry within himself, barely hidden under the surface, a strong sense

**JERRY COOKE, FREELANCE PRO
WHO SPEAKS RUSSIAN, WRITES
ABOUT THE PHOTOGRAPHERS
HE'S MET IN THE USSR.**



Boris Svetlanov catches ski champions Kolehina and Kolehina in a Western-style informal close-up.



Yuri Karolyov's "Above the Volga," a fine picture by any standards, stresses work and industrial might.



Marat Tursun-Choyayev's Central Asian group shows Soviet tendency to sacrifice composition to straight realism.

of drama and and much feeling. This will often produce a fine, human, emotional photograph. It usually goes unpublished, unless it is Mr. K. kissing a baby, and the photographer will show it somewhat apologetically.

Soviet magazines use pictures widely, but in fairly spotty layouts. They rarely, if ever, publish the kind of picture essays that are commonplace in U. S. and European magazines. There is almost always quite a bit of text on each page; full-page photographs are very rare. The newspapers, as a rule, use small photographs, often heavily retouched, which offer little incentive for artistry. Portraits are formal and look old-fashioned.

The photographers themselves, to no one's surprise, are the same batch of characters that we are used to in the U. S. They complain about their editors and the layouts, claim the best pictures are never used, like to test and test some more, photograph pretty girls, pray for the sun, and hope for faster color film.

Their economic setup is excellent. They are paid both a salary and an additional fee for each published photograph, they retain complete rights on each picture and can resell them to whomever they like, both in the USSR and other Iron Curtain countries. They enjoy the same copyright as authors.

Of the men I talked to, the one that comes closest to our idea of a magazine photographer is a handsome 33-year-old resident of Moscow named Yuri Karolyov, staff photographer for the magazine *Soviet Union*. I talked with him in the magazine's offices, where he received me flanked by his friend and colleague Anatoli Garanin, 46, a veteran of Soviet photography and generally considered one of the very top men in the country. There was a big table, fruit, cookies, nuts, Armenian cognac—the usual goodies the Russians trot out for visitors—and we ate, drank, and talked.

Karolyov studied at the Institute of Cinematography, worked in a studio and became a movie operator during the war. He took part in the shooting of the famous Soviet documentary *A Day at the Front*. (To make this, hundreds of Soviet movie-men went out shooting on

one specific day all the way up and down the front, and many of them lost their lives.) After the war he returned to the Institute, but soon decided to work in still photography instead and joined *Soviet Union* in 1950. He feels there is more chance for creative work in still photography but wants, some day, to try TV. He likes variety in his assignments, tends to be best with subjects like industry, politics, workers, and general news. He has to write his own captions, and occasionally he contributes a short text. He feels that specialization is bad and that variety and a different challenge every day make a photographer better.

I asked him to describe his aims. "To show life as it is, but looking at it from my own point of view," he said. "To present what is interesting and educational and to say what I want to say with my pictures. My work is a search to express what I see. There's no point in showing something pretty *per se*—the content is what counts, not the superficial view."

From politics to the arts

He told me about having gone to Stalingrad to illustrate and report the new seven-year plan. He spent two weeks in a factory, just looking and listening, and then proceeded to do his story in a few days. His theory, which sounded odd to me, was that the seven-year plan doesn't really originate in Moscow but in the individual cells of the unions in the factories. Well, whether it does or not, Karolyov obviously believed in what he was saying. He seemed sensitive, interested, and I sensed a well-trained reporter underneath the theories.

His friend, Anatoli Garanin, is a bird of a different color. His interests are mainly the arts, theatre, culture. Where Karolyov only uses two cameras, a Kiev 2 and a Start, Garanin operates with a Kiev 2, two Leica M3's, a Rolleiflex, a Linhof, two Contaxes, two 4 x 5 Speed Graphics (for which he cuts his own film), and a few other odds and ends.

Garanin's background is fairly standard. He was a member of the amateur photography club in his high school—most schools in the larger cities have one, with a teacher who guides the kids' efforts. He then became an apprentice photographer on an agricultural paper, where he stayed until the war. He was a war correspondent, and joined *Soviet Union* in 1949, when the magazine was founded. He struck me as a more artistic type, someone less concerned with reporting and more with creating interesting images. To quote him, he likes to "tear pieces out of life." He says, "Life offers much, there is no need for invention." For his own amusement he likes to sit colleagues and friends on a wooden

SOVIET EQUIPMENT: THE ACCENT'S ON 35

Judging by what I saw of Russian equipment, it can produce negatives comparable to those produced by the best German and Japanese cameras and lenses.

The cameras are rather bulky, true, and not quite so quickly and easily handled as the ones we work with. (The Russians are some years behind in adding devices like the LVS system.) Still, once familiar, these cameras are fine.

The most advanced model I saw was the *Leningrad*, a 35mm rangefinder with cloth focal-plane shutter, an excellent built-in 1:1 viewfinder for lenses from 50 to 135mm, and a sequence motor for bursts of up to 18 frames. Its price (in the USSR) is about \$200—and this has caused near-capitalistic competition with the makers of the Fed, a poor copy of the Leica IIIa that sells for \$130-180. The price difference is small compared with the quality difference, so Fed sales have suffered—and the makers are threatening to bring out a super-Fed that will make the Leningrad look silly.

The *Zorki* is similar to the Fed, but its latest model has a 1:1 viewing window for the 50mm lens, and the lenses (from 28 to 135mm) are of high quality. Few of the lenses have clickstops, though.

The *Kiev*, another 35mm rangefinder, is the favorite with most Russian pros, though it leaves me, well, not cold but cool. It's a heavy-weight copy of the old Contax II (with a view-rangefinder system that naturally seems out of date to a Westerner); the latest models have a built-in exposure meter. Still, I found it a sturdy, satisfactory camera. The price is about \$200.

The *Start* and *Zenith* are 35mm single-lens reflexes with cloth focal-plane shutters. They're bulky, but felt good when I handled them. They take a fine range of fully coated lenses in light metal mounts, from a 37mm f/2.8 to a 500mm f/8. The *Start* costs about \$200, the *Zenith* \$75.

But the most amazing Russian camera for my money is the *Lyubityl* (meaning "lover"). The model II is a pretty fair copy of the Rolleiflex or -cord, with a 75mm f/4.5 lens and all the usual features, and it sells for only \$15. I ran two rolls of film through it and was astounded at its ease of operation, the sharpness of the negatives.

Russian-made black-and-white film comes in four types—a slow orthochromatic (15 Din or about 25 ASA), and three panchromatics ranging up to 28 Din or about 500 ASA. As for color film, the photographers I met talked about only one type, a negative film similar to Ferranicolour (an Italian film not available in the US) and rated at about 25 ASA. I didn't hear much about Russian developers—the pros use a lot of D-76 and Agfa 19.

Photofloods are plentiful, but I didn't see a single reflector flood. There are two Russian-made electronic flash units—the dry-cell battery *Fil* and the wet-cell battery *Luch*. Two or more *Luches* can be wired together, making what's called a *Gigantniluch*.—JERRY COOKE

box and do formal portraits of them.

Both of these photographers travel a lot, all over the Soviet Union, and also to foreign countries. They get their assignments from the head of the department, then take off on their own.

Their magazine is the largest in the country, and is published in 16 languages. They have ten photographers, some darkroom men, and one man in charge of all equipment. Most of the cameras and lenses are owned by the magazine, i.e. the state. However, some of the photographers, like Garanin, own cameras themselves. Karolyov has his pictures developed in D-76; Garanin likes to experiment.

We discussed lights, electronic flash, and flashbulbs, and both of them said

that the trend in the USSR is away from using artificial light. Says Garanin: "I used to string up eight or ten flashbulbs for one picture, but no more. It's Life that counts." Says Karolyov: "It's very simple, when it's too dark we just don't take pictures." Say I: "What paradise!"

The way their magazine works is quite interesting, and slightly different from our system. The staff, photographers and writers, go out every month and work on stories, which are tentatively planned for a certain number of pages. When the deadline is near, everyone comes back to Moscow and gets his stories ready. On the appointed day the whole staff meets around a large green table in the editorial offices. They then
(Continued on page 112)

HIGH ANGLE helped Henry Reeves, Brooklyn, to isolate these children; and he panned with them to blur

legs of passers-by. Nikon S3 with 50mm Nikkor f/1.4 lens, Kodak Plus-X film, 1/30 sec. and f/16.



MONTHLY CONTEST

**Send
Your
Best Shots
To MODERN.
Win \$25!**

Where there's a street there's a picture idea

THE ONLY TROUBLE with streets is that they thrust too many ideas at you. Faces, groups, buildings, overall views—with all these struggling for your attention, you have to concentrate on one idea at a time, ignoring the rest. The problem is to make your camera see things the same way—that is, to exclude or minimize everything but the chosen idea. How? Three of the pictures here show simple, effective ways to isolate a subject in a busy street.

Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger. Polaroid prints may be submitted in original size. Your name, address and all technical data must appear on the back of each print. No entry blanks are required. *Please enclose a stamped (first-class postage), self-addressed envelope* if you want us to return pictures we're unable to use. Send them to Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y.



LONG FOCAL-LENGTH LENS

eliminated all distracting surroundings from the picture at *left*. Jerry Seufferling, Long Island City, used a 300mm Kilfitt on his Hexacon, chose fast shutter speed to catch the couple's fleeting glance. Ansco Super Hypan, 1/500 sec., f/8.

CAREFUL FRAMING, with the pigeons masking much of the background, enabled Enzo Chiurlotto to select this amusing composition (*below, left*) from crowded St. Mark's Square in his home town, Venice, Italy. Rolleicord, Ilford HP3, 1/50 sec., f/8.

ABSENCE OF MOVEMENT allowed Anne Epstein, Brooklyn, to take a comprehensive but uncluttered view of the Italian back street *below*. Using a Rolleiflex with fast film—Ilford HPS—she could stop down to f/22 for depth and still freeze the women's busy hands at 1/500 sec.



MODERN

MODERN PHOTOGRAPHY'S exclusive monthly equipment report section devoted to informative, unbiased field tests of equipment submitted to and passed as acceptable by our technical department.

HASSELBLAD SUPER WIDE C 2 1/4 X 2 1/4



Manufacturer's Specifications: Hasselblad Super Wide C 2 1/4 x 2 1/4 camera. Lens: Carl Zeiss Biogon 38mm f/4.5. Shutter: Synchro-Compur with speeds from 1 to 1/500 sec., MX sync., self timer. Angle of view: 90°. Focusing: Manual, from 12 in. to infinity. Other features: Hasselblad Super Wide viewfinder, built-in leveling bubble. Uses many Hasselblad accessories such as interchangeable magazines, ground-glass focusing attachment. Price: \$489.50. Importer: Paillard, Inc., 100 Sixth Ave., New York 13, N. Y.

Perhaps the most fascinating of the highly specialized cameras are the extreme wide-angle instruments designed to take pictures where no ordinary wide-angle lens will do. Among those cameras are the Brooks-Plaubel Verwide 100, the Panon, and the Hasselblad Super Wide. Now, Hasselblad has brought out the Super Wide C—much like the previous model, but with some significant additions and changes.

The Super Wide C has a winding crank that cocks the shutter and advances the film. It replaces the more cumbersome—and comparatively slower—winding knob which wound the film on the original Super Wide. Also, on the older model, you had to cock the shutter manually before each exposure.

The new Synchro-Compur shutter, with its EVS system, leads to our only criticism of the Super Wide C in comparison to the earlier Super Wide. To set f-numbers and shutter speeds independently you must press the EVS lock back with one hand, and adjust the shutter-speed dial with the other. This is a rather complicated operation.

The shutter release is now conveniently located on top of the camera instead of in front as on the older Super Wide.

The Biogon lens retains all of its virtues—with an automatic depth-of-field indicator (two movable bars) on top of the lens barrel as an added feature. Incidentally, the lack of a rangefinder is barely noticed. Depth of field at f/22 is from 26 in. to infinity when lens is focused at 4 ft.

Our tests indicated that overall sharpness of the Biogon lens we tested was excellent at all apertures. There was no sharpness fall-off at the edges at any aperture.—M.A.M.

KOMURA 200MM F/3.5: A LONGER, LIGHTER LOOK

Manufacturer's Specifications: 200mm f/3.5 Sankyo Koki Komura lens for Exakta, Pentacon threaded single-lens reflex cameras. Features: preset apertures to f/22, minimum focus 7 ft. Price: \$149.50. Importer: World Camera Corp., 82 Wall St., New York 5, N. Y.

Any photographer who analyzes the contents of *Life* magazine each week knows that the long, fast 180mm lens has become a most important photojournalistic tool. With it, massive pore-encrusted faces of notables are easily caught candidly in offhand moments even in poor light. The actual

lens most responsible is the East German-made 180mm Carl Zeiss Jena Olympic Sonnar f/2.8, a truly staggering piece of glass, excellent in quality, heavy in mount, and high in price (generally about \$300). It can be used on 35mm or 2 1/4 x 2 1/4 cameras.

After rather exhaustive tests of the Komura 200mm f/3.5, we're happy to report that there's now an alternative to the Olympic Sonnar—for 35mm use, at least. The Komura 200mm won't cover a 2 1/4 x 2 1/4 negative, but it performs astonishingly well for the smaller size film. Although the Komura achieved its best point somewhere between f/5.6 and f/8, full aperture produced splendid sharpness and quality right to the negative corners with only a very slight amount of flare. And sharpness held down to f/22.

In addition, the focusing mount is exceedingly smooth, excellently finished and heavily knurled. The closest focusing distance, 7 ft., allows you to fill up that negative with a portrait head. The preset mechanism is positive and handy to your fingers. And the lens itself measures only 6 1/2 in. in length, 2 1/2 in. in diameter and weighs a mere 26 ounces.—H.K.

NIZO HELIOMATIC—AN 8MM WITH 16MM IDEAS

Manufacturer's Specifications: Nizo Heliomatic 8mm movie camera. Exposure system: Semi-automatic. Lenses: Rodenstock 6.5mm f/1.6 wide-angle, Schneider Kreuznach 38mm f/2.8 tele, and Schneider Kreuznach 13mm f/1.9 normal lenses. Other features: Backwind crank, 8-64 fps, manual setting, exposure counter, single-frame and continuous-run cable release sockets, lens slide-lock, adjustable finder eyepiece. Price: About \$300.00. Importer: Heinz Photo Co., 5 Union Square West, New York 3, N. Y.

Here's an 8mm camera which certainly proves that you can pack as many features into a comparatively small 8mm camera as you can into a

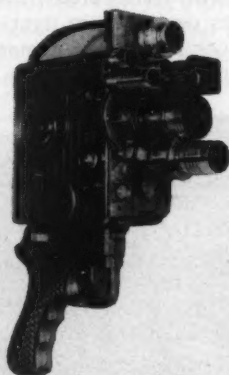
TESTS

the newest cameras
the latest films
important accessories

large 16mm—and still have a camera that is free of trouble. All too often cameras with too many "advantages" prove to be mechanically unsound.

But in two weeks of shooting, the Nizo functioned without a hitch. The sliding lens turret worked smoothly and without signs of wear. The rectangular piece of metal holds three permanently mounted lenses plus the semi-automatic electric eye photocell. A system of interlocking gears connects the cell and the lenses. Setting one lens sets all three.

The electric eye proved rugged despite less than gentle handling and provided accurate exposure readings



when used according to standard meter practice. However, we were a bit unhappy about the three different speeds of the lenses. There's only one diaphragm scale, from f/1.9 to f/16, for all three lenses. Thus, since the tele is only an f/2.8, while the normal lens is an f/1.9, we had to check the scale in dim light to make sure that we did not underexpose with the tele by using a setting that did not exist for the lens. When the built-in meter was used in conjunction with the f/1.6 wide-angle lens, overexposure often resulted since the meter is geared for a maximum aperture of f/1.9.

As a lens is positioned in front of the film aperture, the corresponding viewfinder front element rotates into position in front of the optical finder. The three elements—wide-angle, tele,

cular turret that rotates in coordination with the lens slide.

The exposure index dial is conveniently placed on the front of the camera and once set cannot become accidentally disengaged. Exposure indexes you can use with the camera range from 12 to 400 on the model we tested. Rotating a lever in front of the camera to line up a needle with the center of the viewfinder sets the exposure.

Practically the whole left side of the camera swings away for loading. The spring-loaded gate holds film securely in place for excellent registration and film plane positioning. Film guides on either side of the single feed-take-up sprocket drive swing out of the way for loading. The camera cannot be closed unless the guides are correctly resealed.

The backwind shaft is covered by a threaded cap when not in use. A wind key on the left side of the camera makes it possible for the filmer to take up slack backwind film snugly on the feed spool.

The footage counter is extremely accurate—more so than the counters on several other comparable units we've tested. When 25 ft. of one side of double-8 film has been exposed, the camera automatically stops—no matter what the state of the spring motor. To continue the motor run in order to wind the trailer on the take-up spool, you must press a small release button under the counter. No more shooting without usable film in the camera with this device.

Our shooting test results were impressive with all three lenses. However, frames showed some overall fuzziness at maximum aperture—f/2.8—with the tele lens. Normal and wide-angle lens tests indicated slight unsharpness only at the corners of the image at maximum aperture. The frames per second speeds—8, 16, 24, 32, and 64—proved to be extremely accurate. However, we noted that the motor tended to slow up for about the last foot or so of the wind—not uncommon in many 8mm cameras.

—M.A.M.

SELF-CONTAINED UNIT IN MECABLITZ FAMILY



Manufacturer's Specifications: Mecablitz 103 self-contained transistor monitor electronic flash unit. **Operation:** 6-volt "Dryfit" rechargeable battery. **Recycling time:** 6 to 8 sec. **Flash duration:** 1/1000 sec. **Other features:** 70-75 flashes; external recharging unit for 110- and 220-volt current; reflector angle of coverage, about 65°; 5500K color temperature; ready-light and flash button attached to flash head. **Price:** \$59.95. **Importer:** Burleigh Brooks, Inc., 10 W. 46 St., New York 36, N. Y.

The two-piece Mecablitz 102 electronic flash unit we reported on in December now has a companion one-piece model, the Mecablitz 103, with the same innards in a new package.

Only 8-in. high, with a head measuring 4 1/2 x 2 1/2 x 3 1/2, the 2-lb. Mecablitz 103 has a movable camera bracket which can be adjusted to any height or horizontal angle on the post. Since you can also remove the unit from the bracket, you can aim the flash in any direction.

Our tests showed the performance of the 103 to be almost identical with the two-piece model. The transistor monitor circuit, rechargeable battery, and other features work the same way. We got the best results when using a guide number of 30 for Kodachrome. On a full charge, the "Dryfit" battery gave us around 70 flashes, with a recycling time of about 7 sec.

—D.L.M.

TWO LIGHT MOVIES

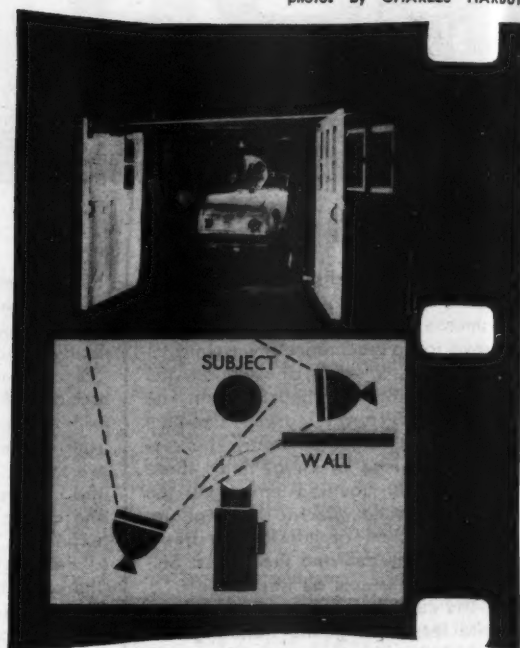
A SECOND PHOTOFLOOD PROVIDES MORE LIGHT FOR GREATER SHADOW DETAIL AND BETTER OVERALL SCENE COVERAGE.

LAST MONTH we demonstrated that careful placement of a single photoflood results in plenty of light for living room film making. But no matter how much ingenuity you apply, the use of one photoflood has its limitations. One light won't cover more than medium shots or close-ups. Also, deep shadows are difficult to avoid. A second light not only lets you shoot bigger scenes, but helps you to increase detail in shadows. More important, you'll find two lights useful in those movie situations outside your home—wedding receptions and parties, for example—where you can't use all the lights you want.

Just to prove our point, we decided to shoot a young hot-rod enthusiast at work on his car. The car presented severe lighting problems (see *photo No. 3*) and the garage complicated them. Its restricted space, cluttered with all sorts of gear, made a more elaborate lighting arrangement extremely impractical. One light would have been inadequate—and several lights impossible because there weren't enough circuits.

How large a scene can be filmed with two lights is demonstrated in *photo No. 1, this page*. We wanted an overall shot of the garage and the boy at work. We aimed one light from near camera position directly at the garage doors to light the foreground. However, the boy and the car were still not adequately lit. Exposing for the foreground would have underexposed the boy; exposing for the boy would have overexposed the foreground. We placed a second photoflood behind the garage wall, where it would not show up on film, and aimed it at the car. The light more nearly balanced the exposure between the boy and the foreground of the scene—the garage exterior.

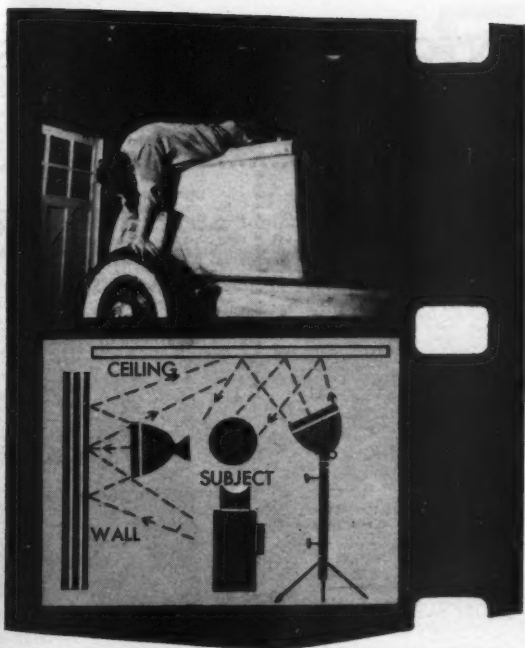
It's quite possible with two lights to shoot with as much as 18 ft. between camera and subject with an f/1.4 normal lens (13mm for (Continued on page 120)



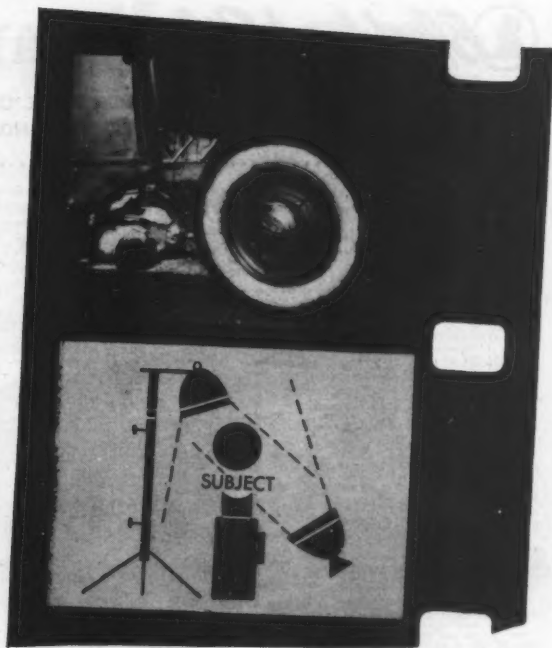
1. FRONT AND SIDE FOR LONG SHOT: Photoflood near camera provides overall main light. Second photoflood behind door and out of camera range fills shadows and builds up light level.



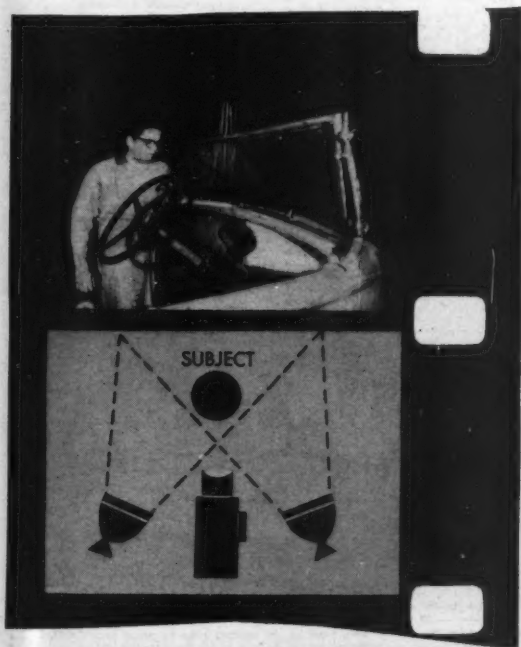
4. OPPOSED FOR CLOSE-UPS: One light, high and behind the boy, highlights his head. Second, in front and to side, at the same height, illuminates foreground, background.



2. BOUNCE FOR MEDIUM SHOT: One photoflood bounced off nearby wall provides soft directional light. Second light bounced off ceiling gives diffused lighting over the entire scene.



3. HIGH, LOW FOR AWKWARD ANGLE: Boy under car was in shadow despite light directly through car. Placing second light on floor eliminates unwanted shadows, emphasizes action.



5. DIRECT FLOOD FOR MOST LIGHT: We wanted small lens opening for maximum depth of field, so one photoflood was placed on each side of camera to get maximum concentration of light.



6. OVERHEAD FOR CLOSE-UPS: Placing lights high on stands, slightly behind subject, produces highlights on face and fills in shadows in medium close-up of boy. Lights also strengthen outline of car.

SAVE 50¢ TO \$2.00 PER SUBJECT DURING THE JANUARY-FEBRUARY SALE!

Blackhawk Films® - THE UNIQUE 8mm. MOVIES!

SALE PRICES ARE EFFECTIVE ON ORDERS RECEIVED BY BLACKHAWK THROUGH MONDAY, FEBRUARY 29, 1936

- COLLECTOR'S ITEMS**
- 810-152 THE AMERICAN (825-feet on 4 reels), with Douglas Fairbanks, Alma Rubens. Reg. \$19.98, pp. 16c, on sale at \$17.98
 - 810-206 ADMIRAL DEWEY, HERO OF MANILA BAY 1899 (200-feet), Reg. \$5.98, pp. 16c, on sale at \$4.48
 - 810-2 BATHING BEIGES, THEN AND NOW (150-feet), swimsuits down the years. Reg. \$4.98, pp. 16c, on sale at \$3.99
 - 810-201 THE BUSHER (700-feet on 4 reels), with Charles Ray, Colleen Moore, John Gilbert. 1919. Reg. \$19.98, pp. 36c, on sale at \$17.98
 - 810-44 CORONATION from the 1902 and 1911 (150-feet). Reg. \$4.49, pp. 16c, on sale at \$3.99
 - 810-4 DAYS OF MCKINLEY, BRYAN AND TEDDY ROOSEVELT (150-feet). Reg. \$4.49, pp. 16c, on sale at \$3.99
 - 810-205 THE DOLL HOUSE MYSTERY (300-feet on 2 reels), 1915 melodrama, train, motor cars. Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-132 AN EDISON ALBUM (175-feet) famous scenes from early Edison films including "Phantom Train". Reg. \$4.98, pp. 16c, on sale at \$3.99
 - 810-45 THE INDIAN APOLIS SPEEDWAY RACE, 1911 (150-feet). Reg. \$4.98, pp. 16c, on sale at \$3.99
 - 810-107 THE FIRST GLIDDEN TOUR, 1905 (150-feet). Reg. \$4.98, pp. 16c, on sale at \$3.99
 - 810-190 THE FOILED ELOPEMENT (200-feet), with James Cruze, Marguerite Goss - a chapter from the serial "Zadora". 1915. Reg. \$5.98, pp. 16c, on sale at \$5.48
 - 810-192 FOLLIES, ROBLES AND FASHIONS, 1903-1905 (200-feet), chess-table of the day. Reg. \$5.98, pp. 16c, on sale at \$5.48
 - 810-96 FLIVVERING (150-feet), 1912 comedy with Victor Moore. Reg. \$4.49, pp. 16c, on sale at \$3.99
 - 810-198 ON A GOOD OLD FIVE CENT TROLLEY RIDE (150-feet), Edison comedy of 1905. Reg. \$4.49, pp. 16c, on sale at \$3.99
- RAILROAD FILMS**
- 810-196 THE RETURN OF DRAW EAGAN (700-feet on 4 reels) with Wm. S. Hart, 1914. Reg. \$19.98, pp. 36c, on sale at \$17.98
 - 810-177 THE RUINS OF SAN FRANCISCO, CO, 1906 (100-feet). Reg. \$3.99, pp. 16c, on sale at \$3.49
 - 810-181 THE SAGA OF WIM HART (700-feet on 4 reels), highlight from Hart films from 1914 to 1925. Reg. \$19.98, pp. 36c, on sale at \$17.98
 - 810-127 TOMMY BURNS VS. BILL SQUIRES, 1907 (125-feet). Championship ship fight film. Reg. \$4.49, pp. 16c, on sale at \$3.99
 - 810-154 THE UNWELCOME GUEST, 1913 (275-feet on 2 reels) with Mary Pickford. Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-158 AT THE HUB OF THE BURLINGTON (100-feet). Reg. \$3.99, pp. 16c, on sale at \$3.49
 - 810-80 AT SHERMAN HILL ON THE PACIFIC (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-184 THE BLOCK SIGNAL (800-feet on 4 reels) with Ben Turpin, Randolph Lewis, Hugh Allen. Reg. \$19.98, pp. 36c, on sale at \$17.98
 - 810-5 THE CAVALRY ZEPHYR (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-165 THE CHIEFS OF THE SANTA FE (100-feet). Reg. \$3.99, pp. 16c, on sale at \$3.49
 - 810-181 FAMOUS TRAINS OF WESTERN RAILROADS, 1897-1903 (150-feet). Reg. \$9.98, pp. 16c, on sale at \$8.98
 - 810-182 THE GEORGETOWN LOOP, 1903 (110-feet). Reg. \$4.49, pp. 16c, on sale at \$3.99
 - 810-93 THE GREAT TRAIN ROBBERY, 1903 (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-79 HIGH SPEED FREIGHT ON THE NICKEL PLATE (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-181 THE HOLD-UP OF THE ROCKY MOUNTAIN EXPRESS, 1906 (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-167 THE LONEDALE OPERATOR, 1911 (200-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-149 NIGHT MAIL (300-feet on 2 reels). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-3 THE OLYMPIAN HIWATHIA (150-feet). Reg. \$4.49, pp. 16c, on sale at \$3.99
 - 810-204 THE NARROW GAUGE CATSKILL MOUNTAIN RAILWAY, 1906 (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-81 ON THE BALTIMORE AND OHIO (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-99 ON THE CANADIAN NATIONAL (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48

- 810-159 DONNER PASS (100-feet). Reg. \$3.99, pp. 16c, on sale at \$3.49
 - 810-42 OF THE DELAWARE AND HUDSON (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-100 ON THE EAST BROAD TOP (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-90 ON THE NORFOLK AND WESTERN (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-75 ON THE PENNSYLVANIA (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-106 THE OPEN TRACK (300-feet on 2 reels) with Helen Holmes. Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-91 THE PAY TRAIN (150-feet), with Helen Holmes. Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-74 THE PRESIDENT'S SPECIAL 1914 (300-feet on 2 reels). Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-203 RAILROADING IN THE EAST, 1897-1906 (200-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-166 SOUTHERN PACIFIC FROM SAN FRANCISCO BAY TO ROSEVILLE (100-feet). Reg. \$3.99, pp. 16c, on sale at \$3.49
 - 810-164 SOUTHERN PACIFIC STEAM LOCOMOTIVES (100-feet). Reg. \$3.99, pp. 16c, on sale at \$3.49
 - 810-5 THE SUPER CHIEF (150-feet). Reg. \$4.49, pp. 16c, on sale at \$3.99
 - 810-61 TIME FREIGHT TO TIDEWATER (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-7 WESTERN PACIFIC FAST FREIGHT (150-feet). Reg. \$4.49, pp. 16c, on sale at \$3.99
 - 810-30 WHEELS ROLLING (300-feet on 2 reels). Reg. \$8.98, pp. 25c, on sale at \$7.98
- BLACKHAWK COMEDIES**
- 810-97 ALL NIGHT LONG (300-feet on 2 reels) with Harry Langdon. Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-87 DOORS IN THE WOOD (400-feet on 2 reels) with Harry Langdon. Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-63 CIRCUS TODAY (300-feet on 2 reels) with Billy Bevan, Madeline Hurlock. Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-111 A HAREM KNIGHT (300-feet on 2 reels) with Ben Turpin. Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-44 SUPER-HOOVER-DYNE LIZZIES (300-feet on 2 reels) with Ben Turpin. Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-65 YUKON JAKE (300-feet on 2 reels) with Ben Turpin. Reg. \$9.98, pp. 25c, on sale at \$8.98
- CHARLIE CHAPLIN COMEDIES**
- 810-197 THE CURE (350 feet on 2 reels) with Edna Purviance. Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-193 THE FLOORWALKER (350-feet on 2 reels) with Edna Purviance. Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-8 GETTING ACQUAINTED (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-9 HIS NEW PROFESSION (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-11 THE NEW JANITOR (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-10 MAKING A LIVING (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-180 POLICE (350-feet on 2 reels) with Edna Purviance. Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-185 THE PAWN SHOP (350-feet on 2 reels) with Edna Purviance. Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-12 THE ROUNDERS (150-feet) with Fatty Arbuckle and Ford Sterling. Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-31 TANGO TANGLES (150-feet) with Fatty Arbuckle and Ford Sterling. Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-151 THE TACKLEBOX (350-feet on 2 reels) with Edna Purviance. Reg. \$9.98, pp. 25c, on sale at \$8.98
- NAI ROACH COMEDIES**
- 810-88 THE CAKE EATER (300-feet on 2 reels) with Will Rogers. Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-129 CRAZY LIKE A FOX (300-feet on 2 reels) with Charley Chase. Reg. \$8.98, pp. 25c, on sale at \$7.98

- BLACKHAWK KEYSTONE COMEDIES**
- 810-1 BARNEY OLDFIELD'S RACE FOR A LIFE (150-feet) with Mabel Normand, Ford Sterling, Mack Sennett and Barney Oldfield. Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-185 BECAUSE HE LOVED HER (300-feet on 2 reels) with Sam Bernhart, Max Baer, Ford Sterling and The Keystone Kops. Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-60 A CLEVER DUMMY (300-feet on 2 reels), with Ben Turpin. Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-174 HIS BROTHER BILL (300-feet on 2 reels) with Mack Sennett. Reg. \$4.49, pp. 16c, on sale at \$3.99
 - 810-55 HER DRAMATIC DEBUT (150-feet) with Mabel Normand, Fatty Arbuckle and Mack Sennett. Reg. \$4.49, pp. 16c, on sale at \$3.99
 - 810-174 HIS BROTHER BILL (300-feet on 2 reels) with Mack Sennett, Edgar Kennedy. Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-57 LEADING LIZZY ASTRAY (150-feet) with Fatty Arbuckle. Reg. \$4.49, pp. 16c, on sale at \$3.99
 - 810-194 TEDDY AT THE THROTTLE (300-feet on 2 reels) with Gloria Swanson, Wallace Beery, Ben Turpin. Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-105 WIFE AND AUTO (300-feet) with Willie Collier, Mabel Baer and The Keystone Kops. Reg. \$4.98, pp. 16c, on sale at \$4.48
- PEARL WHITE SERIAL CHAPTERS**
- 810-109 DEADLY TURNING from "The Perils of Pauline" and "The Exploits of Elaine". Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-107 TWO ON A TEAR (350-feet on 4 reels). Reg. \$11.98, pp. 25c, on sale at \$10.98
 - 810-207 THE DEATH RAY from "Elaine". (400-feet on 2 reels). Reg. \$11.98, pp. 25c, on sale at \$10.98
 - 810-150 THE PIRATE'S TREASURE from "The Perils of Pauline". (250-feet on 2 reels). Reg. \$8.98, pp. 25c, on sale at \$7.98
- KOREAN WAR**
- 810-168 AIR SIEGE AT PLOESTI (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-202 BATTLE FOR BRITAIN (450-feet on 3 reels). Reg. \$12.98, pp. 36c, on sale at \$11.48
 - 810-171 BURMA VICTORY (300-feet on 2 reels). Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-175 FLYING BOAT VS. GERMAN RAIDER (300-feet on 2 reels). Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-199 FROM NEW GUINEA TO JAPAN WITH THE SUNSET DIVISION (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-200 FROM AUSTRALIA TO THE PHILIPPINES WITH THE RED ARROW DIVISION (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-173 KOREA'S FIRST FORTY DAYS (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-188 TARGET FOR TONIGHT (300-feet on 2 reels). Reg. \$8.98, pp. 25c, on sale at \$7.98
- BIBLE STORIES**
- 810-49 ABRAHAM'S SACRIFICE (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-46 THE BIRTH OF MOSES (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-119 THE GOOD SAMARITAN (175-feet). Reg. \$3.98, pp. 16c, on sale at \$3.48
 - 810-50 MY BELOVED SON (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-137 THE NATIVITY OF OUR LORD (175-feet). Reg. \$5.98, pp. 16c, on sale at \$5.48
 - 810-51 PARABLE OF THE LOST SHEEP (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-52 THE SAVIOUR IS BORN (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
- THE HOLY LAND**
- 810-140 GALILEE, LAND OF JESUS AND HIS DISCIPLES (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-141 NAZARETH, THE TOWN WHERE JESUS LIVED (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48
 - 810-58 OLD JERUSALEM (150-feet). Reg. \$4.98, pp. 16c, on sale at \$4.48

- LAUREL AND HARDY COMEDIES**
- (Sorry, but we can ship prints of Laurel and Hardy Comedies only to destinations in Continental United States, Alaska and Hawaii.)
- 810-76 ANGORA LOVE (325-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-66 BIG BUSINESS (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-69 DOUBLE WIDOWEE (300-feet on 2 reels) with Jean Harlow. Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-110 GOONS OF THE VALDEN WEST (500-feet on 3 reels). Reg. \$13.98, pp. 36c, on sale at \$12.48
 - 810-98 THE LIVE GHOST (300-feet on 3 reels). Reg. \$13.98, pp. 36c, on sale at \$12.48
 - 810-148 THE MUSIC BOX (350-feet on 4 reels). Reg. \$13.98, pp. 36c, on sale at \$13.98
 - 810-121 NIGHT OWLS (325-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-147 SCRAM (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-139 THEM THAR HILLS (450-feet on 3 reels). Reg. \$13.98, pp. 36c, on sale at \$12.48
 - 810-101 TOWED IN A HOLE (300-feet on 3 reels). Reg. \$13.98, pp. 36c, on sale at \$12.48
 - 810-178 TIT FOR TAT (400-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
- "THE TRUE GLORY"**
- General Eisenhower Called It "Crusade in Europe"
- 810-112 PRELUDE TO INVASION (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-113 D-DAY (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-114 BATTLE OF THE BEACHHEAD (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-115 THE LIBERATION OF PARIS (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-116 THE PUSH TO THE GERMAN FRONTIER (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-117 THE BATTLE OF THE BULGE (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
 - 810-118 FINAL VICTORY (300-feet on 2 reels). Reg. \$9.98, pp. 25c, on sale at \$8.98
- All seven chapters of "The True Glory" purchased together at one time, reg. \$59.98, pp. 43c, on sale at \$53.98
- "VICTORY IN NORTH AFRICA"**
- 810-142 THE BATTLE OF EL ALAMEIN (450-feet on 3 reels). Reg. \$12.98, pp. 36c, on sale at \$11.48
 - 810-143 PREPARATIONS FOR INVASION (300-feet on 2 reels). Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-144 LANDING IN NORTH AFRICA (300-feet on 2 reels). Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-145 THE WINTER MONTHS (300-feet on 2 reels). Reg. \$8.98, pp. 25c, on sale at \$7.98
 - 810-146 THE VICTORIOUS SPRING CAMPAIGN (300-feet on 2 reels). Reg. \$8.98, pp. 25c, on sale at \$7.98
- All five chapters of "Victory in North Africa" purchased together at one time, reg. \$44.98, pp. 34c, on sale at \$39.48

SEND FOR FREE CATALOG

Fill in the necessary information below, clip this coupon and attach to your order - or mail the coupon alone pasted to a post card, or in envelope, for our current catalog.

Blackhawk Films®
1235 WEST FIFTH STREET DAVENPORT 17, IOWA

☐ Please send me the items I have listed on the attached page for which I am enclosing \$_____ to cover their cost plus transportation charges.

☐ Please send me the items I have listed on the attached page by parcel post, C.O.D. I'll promptly accept from the postman, paying the cost of merchandise plus the postage and C.O.D. fees.

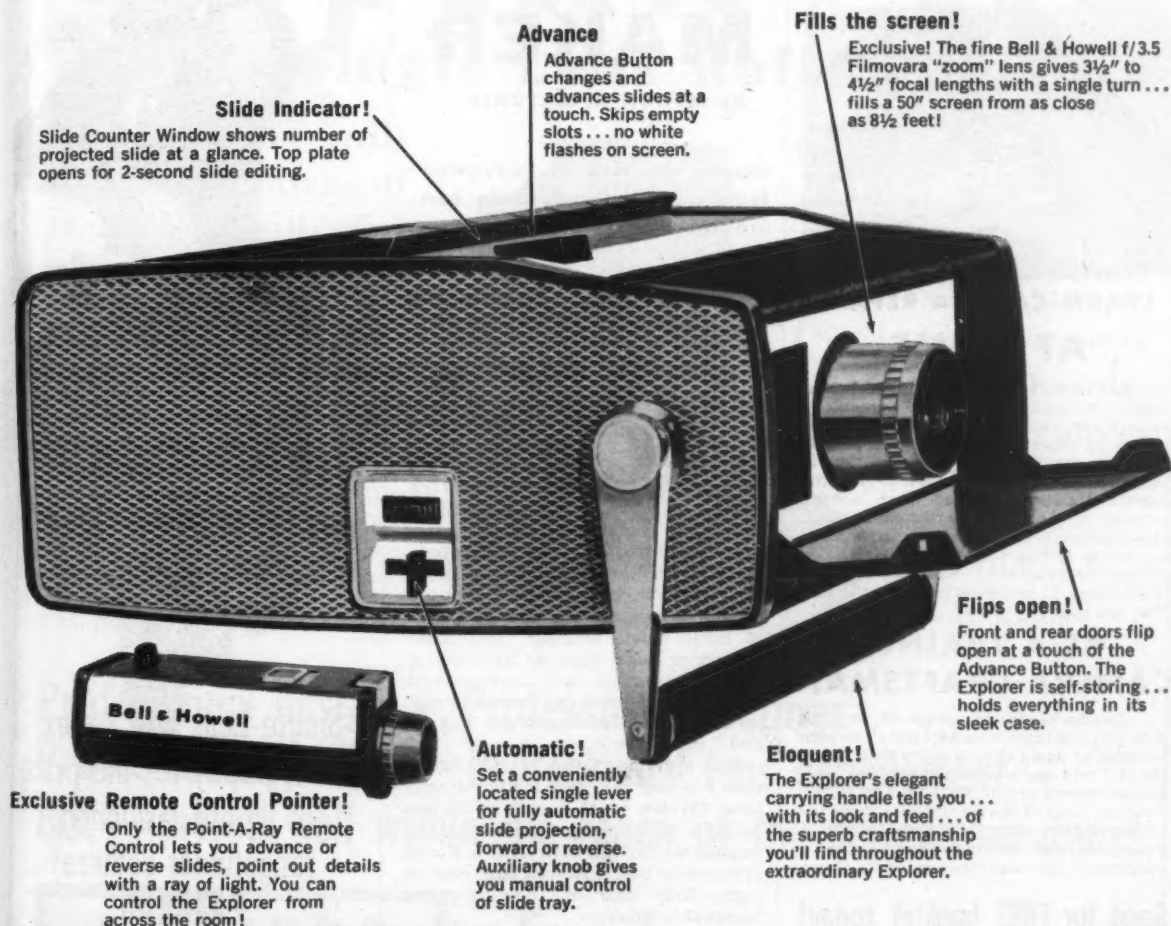
☐ I'm interested in what you have in offer. Send me your current Blackhawk Bargain Bulletin, and put me on your list to receive each new edition as it is issued every four weeks.

Name _____

Street and Number _____

City _____ Zone, if any _____ State _____

ZOOM comes to slide projectors only in the **Explorer**



The most automatic of all slide projectors

Bell & Howell's 754Y Explorer—gives you brilliant, flawless slide shows. You can zoom to fill the screen, without moving projector or screen. Completely automatic ... or you can stage the show with exclusive Point-A-Ray Remote Control. Takes all popular 2x2 slides which easily slip into exclusive "pop"-proof micro mounts. Exclusive focus-lock keeps slides in sharp focus. Slim, stunning, easiest to carry. \$179.95. Other Explorer models from \$79.95. For more details, see your dealer or, write Bell & Howell, 7154 McCormick Road, Chicago, Ill.

Built-In Automatic Timer changes slides at intervals from 5 to 60 seconds. Point-A-Ray Remote Control can override and then restore the cycling. All controls in one convenient control panel. No-spill Micro-"40" slide tray.

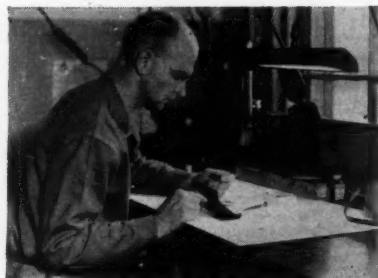
FINER PRODUCTS THROUGH IMAGINATION

Bell & Howell

HOW TO ADD

Success

TO YOUR FUTURE!



LEARN CAMERA REPAIR AT HOME

It's today's fast-expanding technical field. Photography is finding more widespread use each day . . . not only as a means of expression and as the largest hobby in the United States . . . but in industry, research and science. And the camera repairman is the most needed member of the new photographic team. Manufacturers and service organizations are eager to hire trained, well-qualified photo-technologists. Now you can get the training so important in filling the jobs that are open.

BE A TRAINED CAMERA CRAFTSMAN

Camera Repairmen are greatly needed! Now you can learn manufacturers' service methods at home in your spare time! Successful men and women everywhere have gained camera repair skill through NCRS. You can, too! For your NCRS course includes lesson materials, tools, practice equipment and test instruments . . . everything you need for complete training.

Send for FREE booklet today!

NATIONAL CAMERA

REPAIR SCHOOL

Dept. MP-2 Englewood, Colo.

NATIONAL CAMERA REPAIR SCHOOL

Dept. MP-2 Englewood, Colo.

Please furnish me with complete information about your training program.

Name

Age

Address

City

State

NCRS accredited by National Home Study Council

the MOVIE MAKER

by MYRON A. MATZKIN

Despite the lack of "advanced" features, low-priced movie cameras can be used for special effects.



A whole new breed of 8mm movie cameras has appeared in the last few years. Looked at candidly, they offer only the barest essentials for making movies. Most, if not all, of

the extra features—variable frames per second, zoom finders, backwinds, frame counters—have been eliminated. This way, the price has been kept low enough to attract millions of people to home movie making. But many owners of basic cameras have gotten the erroneous idea that a camera with only one speed and one lens is limited to making movie snapshots. Not so, and I can prove it.

For example, those special effects that you may have seen in films at your local theatre or at a club of serious amateur movie makers are not entirely impossible for the man with a Kodak Brownie or Bell & Howell Monterey, to name only two of the low-priced cameras available.

Reverse filming: Suppose you wanted to film your youngster tearing around in his express wagon. After filming the usual long shot, medium shot, and close-up—what then? This:

Have him move close to the camera so that he fills the lens. Turn the camera upside-down. Then tell him to back away in as straight a line as possible as you start shooting. When you get the film back from the processor, cut it out of the rest of the footage and turn it end for end. Then turn it over so that sprocket holes will match up and resplice it into the rest of the sequence. The film will show the youngster and his wagon appearing to collide with the camera. (When projecting the finished movie, you'll have to refocus the projector at the beginning and end of the reverse shot, as the image is on a different plane.)

Stop motion: Here's a technique often used by professionals to make people
(Continued on page 100)

Don't Make
A Move
Without Your
Miranda!



Single-Lens Reflex
Photography for the price
of an old-fashioned
rangefinder camera!
\$99⁹⁵

The Miranda photographer on the "go" gets a vibration-free shutter from 1/30th to 1/500th sec.; brilliant condenser & fresnel lens viewing; flash & strobe synch! He interchanges all Miranda and most 35mm camera lenses and accessories. With 50mm f2.8 Pre-set Miranda-Soligor lens & waist level finder only \$99.95.

Oh that
miranda's



ALLIED IMPEX CORP., 300 FOURTH AVE., N.Y. 10, N.Y.
CHICAGO 10 • DALLAS 2 • LOS ANGELES 36

OPTIKA IIa

2½ x 3¼ Single Lens Reflex Camera

Designed and built to take advantage of today's wonderful new Film Emulsions

Film manufacturers go to great lengths to improve the resolving power of film. They have succeeded in producing virtually perfect emulsions. Did it ever occur to you that most of this effort is wasted on cameras and lenses that cannot make use of it? The Optika and its superb lenses squeeze every last morsel of perfection from the new films. Result: The Ultimate in Sharpness.



Unrestricted choice of type and size of films: roll film—cut film—film pack; 2½x-3¼-2½x2¾-2½x2¼-1⅝x2¼. Lenses mount on

lens boards!

Telephoto work with

lenses of 180-210-300-400 and up—to 1000mm!

Professional design • Professional features •
Professional quality • Professional lens complement •
But—priced well within the reach of the serious amateur!

NEW
DETAILED
BROCHURE
JUST OFF
THE PRESS

Send for it!
Use Coupon, please.

SEYMOUR'S

350-FF West 31st St., New York 1, N. Y.

Trade-ins welcome!
COUPON
brings full details

SEYMOUR'S

350-FF West 31st St., New York 1, N. Y.

- ☐ Please send complete details about the Optika IIa Single Lens Reflex, descriptive literature, and prices.
☐ I would like to trade equipment and have listed it on a separate sheet.
☐ I would like to establish credit.

(Please hand print or type name and address)

Name _____

Address _____

City, Zone, State _____

Nothing can touch it
for under \$300!

KOMURA

200mm f/3.5

6 ELEMENT LENS



The
lighter,
longer
Telephoto
Lens

\$149⁵⁰

Complete with zipper,
lined fitted case

MAKES THOSE IMPOSSIBLE LONG DISTANCE SHOTS EVEN IN DIMMEST LIGHT

From the world's capitol for today's lens design Komura brings you a new 25 ounce 35mm tool. This lightweight hand held 5 element beauty features preset apertures with handy fingertip control to f22 and has a minimum focus of 7 ft., while only measuring 6½" in length by 2½" in diameter.

Performing under "test conditions," see MODERN PHOTOGRAPHY, Komura delivered optimum at f5.6 and f8 and showed amazing end to end sharpness at full aperture down to f22. The Komura lens is perfect for head and shoulder portraits, candid at distances, news, theater, and sport photography. The lens attaches easily, making it simple for anyone to enjoy true telephoto 200mm work without complications. The overall excellence of the Komura design is fully appreciated in the heavy smooth knurled focusing mount which is finished to a jeweler's turn.

Available for Exakta, Pentacon, Alpa, Praktica, Topcon, Asahi, Pentax, Miranda and most single lens reflex cameras.

SURELY YOUR 35mm CAMERA DESERVES A KOMURA!

- featherweight anodized mount (needs no tripod)
- needle sharp to the edges
- true to life color rendition
- all air to glass surfaces ctd.

Write for complete information,
copy of Modern test.

MAIL ORDERS FILLED! FULLY GUARANTEED

WORLD CAMERA CORP.
82 WALL ST., NEW YORK 5, N. Y.

MOVIE MAKER

(Continued from page 98)

and objects appear from nowhere. You can do it too.

You may be planning to shoot a birthday party. One of the scenes is certain to show the cake brought in from the kitchen. Instead of filming the scene in the ordinary way, try this:

Make a medium shot of the table and then move in for a close-up of the child for whom the party is being given. Before you start shooting, mount your camera on a tripod. Frame the shot to take in part of the table. Now, as you film, have the child stop whatever she is doing in mid-action and hold it. Place the cake on the table, have the child continue the action, and start shooting again. Since most kids love to act, ask her to register surprise. The processed footage will show the cake appearing by magic in front of a startled child.

For better sequences

Continuity devices: Many advanced cameras provide for making fades and dissolves right in the camera. When the light level is low—requiring an opening no smaller than f/4—you can make a fade-out with a basic camera by closing the lens to the smallest aperture. In brighter light, however, you may fail to get a total blackout at the end of the fade.

Another way to make a transition from one scene to another is with the swish pan. As you finish shooting one scene make a swift panning action away to left or right. Start the next scene by panning quickly in the same direction, but this time bring the camera to rest for normal shooting of the scene. The two blurs will appear almost to blend, providing an interesting means of linking place and time.

Animated titles: Everyone knows that a title adds polish to a film—but most people get tired of just shooting words on a background. An animated title can be made quickly and without resorting to an elaborate titler set up.

First, select a background and place it on the floor. It can be a picture out of a magazine or a photograph that fits in with your film. Or a simple piece of colored paper will do. Cut out (or buy them at your local photo shop) the individual letters in your title. Arrange them on the background to spell out the words. Next, set the camera on a tripod, but position it so that the letters appear upside-down in the finder.

Use a barlight or two floods for illumination. Shoot a few seconds and stop. Remove one letter and shoot a single frame. Continue until all the letters are gone. Shoot a few seconds on continuous run. When the film is processed, flip it end for end, turn it over, and splice it into your film. Here's what you'll see. At first, only the background will appear. Then each letter will pop into place.—THE END

put this
miracle
into your
darkroom!

1
step
processing
with
unibath

Now—get all the thrills of home developing without any of the headaches. It's quick, simple and foolproof with UNIBATH, one-step developing and fixing. 6 minute developing. 5 minute washing. No critical time or temperature controls. UNIBATH develops all images to the full extent of the exposure—then stops automatically. It's fun all the way. The experts are using UNIBATH. Try it!

UNIBATH is available at your favorite camera store. CC-1 for normal films normally exposed . . . CC-2 for forced development and available light photography. . . CC-3 for contact and projection papers.

Progress in Photography
...Through Darkroom Miracles!

CORMAC CHEMICAL CORP.

80 Fifth Ave., New York 11, N. Y.
ORegon 5-9310

CM-28



**REACH for those
hard-to-get pictures!**

New **TELE-ROLLEI**

the long wanted long-focus camera to match your regular Rolleiflex

Here's a camera designed specifically for tele and other work requiring long focus lenses. Its lenses are *rigidly mounted* to insure utmost precision in shooting and to preserve that precision for years on end. Being Rolleiflex built, it matches the normal Rolleiflex in all basic design features . . . in ease of handling, automatic operation, ruggedness, and in picture results. The taking lens, an f:4/135 mm Zeiss Sonnar lens, was designed and calculated specifically for this camera to provide the most compact construction giving full coverage of the 2 1/4" x 2 1/4" format. Both this lens and the perfectly matched viewing lens are solidly mounted to the camera to eliminate any possibility of flaws developing even after years of hard usage. Further, an optically flat glass plate at the film gate, removable at will, assures flatness of the film for the most critical work. Thus, no compromise in the construction of the Tele Rolleiflex which would limit its precision and reliability has been permitted. Professionals, scientists, industrial photographers, portrait men and advanced amateurs will find it just what they've wished for . . . a *truly accurate, fast operating long focus camera*. See it at dealers or write—

Burleigh Brooks, Inc. 10 W. 46th St., New York 36, N. Y.

PONDER & BEST, INC. 814 N. Cole Ave., Hollywood 38, Calif.

FOR PORTRAITURE TOO!



Tele-Rolleiflex, despite its name is ideal for studio work. Together with its accessory Rolleinar 0.35 it permits shifting from single portraits to groups in a jiffy, both with the perspective quality the professional demands.



Rolleicord Va

takes all 5 popular picture sizes from 2 1/4"x2 1/4" down to 35mm. Has Rolleiclear screen, XENAR 3.5 lens in synchro-Compur shutter,

\$99.50



Rolleiflex "T"

gives 12 pix 2 1/4"x2 1/4" and 16 pix 1 1/4"x1 1/4" or 1 1/4"x2 1/4". Counter changes automatically. Has improved Tessar 3.5 in Synchro-Compur shutter,

\$169.50

(meter, if desired, extra)



Rolleiflex 3.5E2 and 2.8E2 now with removable hood and Rolleiclear screen. The 3.5 with XENOTAR, \$199.50; the 2.8, either XENOTAR or PLANAR,

\$299.50

(meter, if desired, extra)

Not for
so-so pictures



*If so-so pictures satisfy—
pass the MASTER III
right by!*

Read no further—unless you're the kind of photographer who's never content with just passable shots. But if you expect the most from yourself and your camera, *every time*, you need a hand-held Weston Master III. To prove this, observe the meter most professionals and well-known amateurs use . . . and ask *why* they use the Master. There is just one answer . . . only the hand-held meter enables them to make a quick complete analysis of light conditions . . . and only the Master's exclusive exposure control dial enables them to record the subject or scene *exactly* as they want the finished picture. No half-way measures—no average pictures—but a perfect picture every time. See the Master III at your dealers today.

Exclusive Master Control dial enables you to instantly determine correct settings for the exact results *you* want . . . close-up or from camera position, outdoor or in available light.

Dual, automatic light scales assure accurate readability every time—in light low as 1/10 candle per sq. ft.

High Sensitivity makes unnecessary the use of troublesome accessories or boosters.

Ruggedized instrument movement protects against shock damage, to preserve its high accuracy for years.

THE
HAND-HELD
MASTER III
mark of the
serious photographer



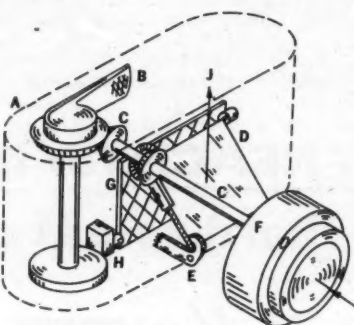
WESTON
exposure meters

SINGLE-LENS REFLEX

(Continued from page 61)

Now let's take up overall brightness. The finer the grinding of the ground glass, the brighter will be the viewing image, and correspondingly the less distinct becomes the point of sharpest focus. You'll find that the coarser ground glass will be less bright, but will help you arrive at the point of sharpest focus more swiftly.

Consequently the most brilliant viewing images are produced with a clear glass screen. These are called brilliant non-focusing viewfinders and are often used in conjunction with a central spot ground glass that's actually for focusing. This system, originally developed to provide a brilliant image in the pre-World War II Voigtlander Focusing



LEAF SHUTTER REFLEX: When lever (B) atop camera (A) advances film, shutter actuating shaft (C) brings down mirror (D) which is then held by catch (E). Film baffle (G) covers film, and is held by latch (H). Shutter-cocking shaft enters back of shutter at (F), opens shutter and diaphragm, allowing light to enter lens and be reflected to ground glass (J) and then through pentaprism.

Brilliant twin-lens reflex, is today used on the Agfaflex, Contaflex and Bessamatic cameras—although these latter three have a central split-image range-finder as well. Obviously the ideal is to grind a ground glass fine enough to deliver a brilliant image but sufficiently coarse to make focusing easier. But there are other ways to skin this cat.

If the ground glass is incorporated into the bottom of a steeply curved condenser lens, overall brightness is increased and the traditional loss of apparent brightness in the corners of the ground glass is often minimized. However, such a curved condenser causes loss of sharpness in the corners of the ground glass (see illustration, page 58). A complicated eyepiece design can help compensate for this unsharpness, but it's expensive.

The Fresnel lens, however, has eliminated many of the brightness problems.

(Continued on page 104)

NEW-BRIAR PIPE DISCOVERY

**WILL YOU TEST SMOKE
THIS DEMONSTRATOR
AT OUR RISK?**

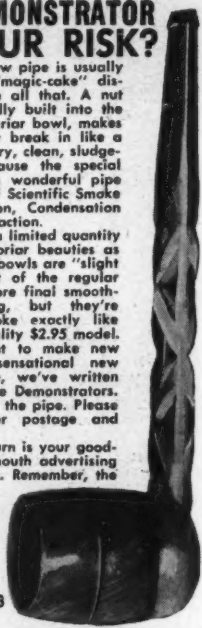
Breaking in a new pipe is usually torture, but this "magic-cake" discovery will change all that. A nut sweet cake, specially built into the genuine imported briar bowl, makes this mellow beauty break in like a dream. You'll get dry, clean, sludge-free smoking, because the special construction of this wonderful pipe utilizes the 3 C's of Scientific Smoke Control—Combustion, Condensation and Capillary Attraction.

We've set aside a limited quantity of these imported briar beauties as Demonstrators. The bowls are "slight seconds" taken out of the regular production line before final smoothing and polishing, but they're guaranteed to smoke exactly like our regular top quality \$2.95 model.

Because we want to make new friends for this sensational new kind of briar pipe, we've written off the cost of these Demonstrators. Send us nothing for the pipe. Please send 25¢ to cover postage and handling.

All we ask in return is your goodwill and word of mouth advertising if you like the pipe. Remember, the risk is ours, you can't lose. Sorry, only 1 Demonstrator to a family on this non-profit transaction. (Good in the U. S. A. only).

PIPE SHOWN 2/3
ACTUAL SIZE



WALLY FRANK Ltd., Dept. J 108
132 Church Street, New York 7, N. Y.
I enclose 25¢ Send me the Demonstrator Pipe described above. Please Print Name and Address Below.

another new book from
AMPHOTO

BRITISH JOURNAL PHOTOGRAPHIC ALMANAC

by A. J. Dalladay—1959 (board) \$2.50

Helpful hints from England, where they have been at this sort of thing a lot longer than we have. A good reference book for every serious photographer. 620 pages. (Cloth, \$3.00)

AMPHOTO

33 West 60th St. New York 23, N. Y.
Write for free book catalog



This is 1 of 90 photographs from Edna Bennett's **PORTRAIT GUIDE** containing pictures and text that will show you how to get better, more expressive portraits. 128 pages. \$1.95 at your book or camera store
AMPHOTO, N.Y.C. 23

—Fedora

WALL ST. Camera Exch.

TRADE-IN!

BRAND NEW LATEST 1960

EUMIG C 16 R

THE WORLD'S ONLY
3 LENS TURRET
16mm ELECTRIC EYE
MOVIE CAMERA

- Full 40 Second Spring Run
- Automatic Parallax Correction
- 16 to 84 Frames per Second
- F1.9 Wide Angle, Normal & Tele Lenses

TRADE YOUR MOVIE CAMERA

BRAND NEW LATEST 1960

EUMIG UNILECTRA

Fully Automatic
Electric Eye
8mm Movie Camera

BATTERY
OPERATED
ELECTRIC DRIVE

Use All Films ASA 30-100

TRADE UP TO EUMIG

BRAND NEW LATEST 1960

EUMIG C3-R

8mm Automatic
Electric Eye
3 Lens Turret
Movie Camera

• F1.9 Wide Angle, Normal & Tele Lenses
- Automatic Viewfinding System
- Drop-In Film Loading

TRADE UP TO EUMIG

BRAND NEW LATEST 1960

EUMIG P-8m IMPERIAL 8mm PROJECTOR

SOUND AND SILENT

- Built-in Synch for all Tape Recorders
- Variable Voltage 110-220
- 80-90 Cycles
- Wide Screen F1.4 Lens
- Brightness of 750 Watts
- Reverse & Still

TRADE YOUR PROJECTOR

CONTAFLEX

CONTAFLEX RAPID

- 58.50: your Contaflex I
- 47.50: your Contaflex IV
- 54.50: your Retina Reflex
- 59.50: your Retina IIIC
- 59.50: your Konica III
- 59.50: your Argus C3
- 54.50: your Aires IIIC

EXAKTA IIA

43.95

Plus your old Exakta V (Single Flash Push Model) Body for Body

EXAKTA V

43.95

Plus your old Exakta V (Single Flash Push Model) Body for Body

BESELER TOPCON

PRECISION AUTOMATIC 35mm SINGLE LENS REFLEX CAMERA

- 99.50: your Exakta IIA
- 99.50: your Exakta V
- 99.50: your Pentax
- 99.50: your Praktica FX
- 99.50: your Exakta I or II
- 99.50: your Exa
- 99.50: your Retina Reflex
- 99.50: your Leica IIIC
- 99.50: your Contaflex IV

VOIGTLANDER ZOOMAR

35-82mm ZOOM Focus Lens

99.50

Plus your wide angle and telephoto still camera lens.

VOIGTLANDER BESSAMATIC

99.50

Plus your Contaflex IV

AUTOMATIC BRONICA

169.50

Plus your Hasselblad 500C

NIKON F

with ULTRA SHARP NIKKOR LENSES

- 99.50: your Nikon SP
- 99.50: your Nikon S3
- 99.50: your Nikon S
- 99.50: your Exakta IIA

MIRANDA "C" AUTO

79.50: your Exakta V

99.50: your Nikon S3

99.50: your Nikon S

99.50: your Exakta IIA

99.50: your Nikon SP

99.50: your Nikon S3

99.50: your Nikon S

99.50: your Exakta IIA

99.50: your Nikon SP

99.50: your Nikon S3

99.50: your Nikon S

99.50: your Exakta IIA

99.50: your Nikon SP

99.50: your Nikon S3

99.50: your Nikon S

99.50: your Exakta IIA

99.50: your Nikon SP

99.50: your Nikon S3

99.50: your Nikon S

99.50: your Exakta IIA

99.50: your Nikon SP

99.50: your Nikon S3

99.50: your Nikon S

99.50: your Exakta IIA

99.50: your Nikon SP

99.50: your Nikon S3

99.50: your Nikon S

99.50: your Exakta IIA

99.50: your Nikon SP

99.50: your Nikon S3

99.50: your Nikon S

99.50: your Exakta IIA

SLIDE PROJECTOR SALE! KODAK CAVALCADE



500 WATT AUTOMATIC PROJECTOR

SALE 86.95

- Balomatic 305 \$89.50 \$64.25
- Balomatic 300 \$74.50 \$54.25
- Balomatic 500 \$149.50 \$86.25
- B&H Explorer 743 79.95 \$4.50
- Grafex Mark II 99.50 \$9.50
- Revere 503 89.50 \$9.50
- Revere 505 39.50 \$2.50
- Revere 588 144.50 \$8.50
- Revere 888D 159.50 \$109.50
- Argus 500 Auto 69.95 \$49.95
- 500 500 99.50 \$49.95
- 500 500 99.50 \$49.95
- Argus Auto 89.50 \$49.95
- Argus 500 99.50 \$49.95
- Argus 553 99.95 \$71.50

KODAK PROJECTORS

300, Beadmatic 64.50 \$31.25

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

300, Universal 74.50 \$49.50

300, Beadmatic 74.50 \$49.50

200mm F3.5 KOMURA

3 Element Pre-set Tele Lens
LIST \$149.50
"WALL ST. SPECIAL" 89.50

- Featherweight anodized mount (needs no tripod)
- Hedges sharp to the edges
- True-to-life color rendition
- All air-to-glass surfaces cld.

THE 200mm KOMURA LENS IS A MARVEL OF ENGINEERING SKILL. NEVER HAS A LENS OF THIS FINE QUALITY BEEN AVAILABLE AT SUCH A LOW PRICE.

SEND FOR FREE "MODERN TEST REPORT" ON THIS LENS.

For Suika, Topcon, Asahi Pentax, Miranda, Pentax, Zeiss, Praktica, Alpa, etc.

BRAND NEW LATEST 1960 BESELER TOPCON 3 LENS OUTFIT

SALE 299.95

HERE'S WHAT YOU GET!

• Beseler Topcon B Camera

• 58mm F1.8 Auto Topcon Lens

• Eye Level Pentax Prism Finder

• Split-Image Rangefinder Insert

• 135mm F3.5 Tele Volar Lens

• 40mm F4.5 Schneider Wide Angle Lens

• Extension Tube Set for Close-Ups

• BC Flashgun • Leather Carrying Case

Sensational New Light Weight ...

ASTRONAR 400mm 1/7.5 TELEPHOTO LENS

FOR MOST 35mm SINGLE LENS REFLEX CAMERAS

SALE 42.75

BRAND NEW

Designed and tested by missile engineers, the ASTRONAR-400 boasts quality and workmanship not seen in lenses at three times the price.

The ASTRONAR-400 is a 3-element 1/7.5 true telephoto lens with six image magnification and unusually high resolution ... a minimum of 1,600 lines-per-inch, guaranteed!

SALE \$229.50

With 25mm F1.9 Lytar F.W. Lens

HURRY—ONLY A FEW LEFT!

*S.L.R. SALE (*Single Lens Reflex)

ASAHI PENTAX K

With 55mm F1.8 TAKUMAR AUTO LENS

SALE 157.50

Miranda with Prism & 89.50

50mm F2.8 89.50

Auto Miranda Camera 57.50

F1.9 Automatic Lens 119.50

P2.3 Takumar 64.50

Pentax with P2 99.50

Leica Instant Return 99.50

Above Cameras sold only with Leather Eveready Carrying Case ----- 9.95

A W. S. C. E. SCOOP!

GENUINE "EK" RETINAS
With "EK" Serial Number and Eastman Kodak Import Certificate
BRAND NEW LATEST 1960

RETINA REFLEX S

LIST \$199.50

SALE 144.50

WITH 50mm F2.8 KENON LENS

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

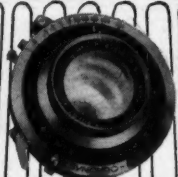
Retina IIIC, F2.8 ----- 97.95

Retina IIIC, F2.8 ----- 97.95

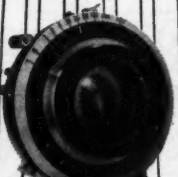
Retina IIIC, F2.8 ----- 97.95

Retina

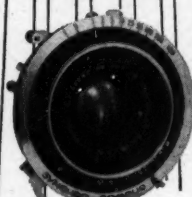
THOSE WHO EXPECT
the finest
BUY
GOERZ



GOLDEN DAGOR



RED-DOT ARTAR



WIDE-ANGLE GOLDEN DAGOR
(shutter or barrel)

Photographers who appreciate high quality prove it by coming back again and again to those who make it available.

You owe it to yourself to use GOERZ Precision Lenses — without question the finest money can buy! Available at your local dealer. Write Dept. MP-1

C. P. GOERZ AMERICAN OPTICAL CO.

INWOOD 96, L. I., N. Y.

West Distr. LA GRANGE, INC., Hollywood 38, Cal.
Midwest Distr. WHITE PHOTO SALES, INC. (Chicago 13, Ill.)

SINGLE-LENS REFLEX

(Continued from page 102)

This is an adaptation of an invention of Augustin Jean Fresnel (1788-1827). He evolved a method of increasing and improving the power of the light beams for lighthouses. Up to the time of Fresnel, lighthouses had employed huge, heavy, and extremely expensive condensing lenses and mirrors to focus the beams of light far out to sea. Fresnel found that he could duplicate the effect of the condenser by reducing the condenser curves to a series of concentric rings of prisms and small wedges. This "Fresnel" lens could be made from a relatively thin, flat piece of optical material.

About ten years ago, Fresnel's invention was applied to photography (see illustration, page 58). Fine circular grooves were cut concentrically in a thin plastic sheet. These grooves were designed to have a straight-line slope at their edges equivalent to the curve on the condenser lens. By replacing the heavy condenser with the Fresnel lens, optical designers produced the brightness of the condenser without the loss of sharpness at the edges caused by the curvature of the condenser (see illustration, page 58). The Fresnel lens had only one drawback—the concentric rings when seen through the finder interfered with focusing. The designers tried to tone down the rings, make them less obvious. As a result, brilliance was lost. Finally they hit upon the solution used in every Fresnel-equipped single-lens reflex today. They would leave the central part of the picture area clear—for a split-prism rangefinder or plain non-Fresnel ground glass.

How rangefinders work

Once the brilliant viewing system for the single-lens reflex was set, designers sought to include a central rangefinder as a secondary focusing aid. Here's how such a feature works: two small circular wedge prisms are set into the bottom of the ground glass. The prism wedges are placed so that the thick parts of the wedges are on opposite sides of the circle. When a lens is focused properly the two images within the rangefinder coincide (see top illustration, page 59).

The ability of the rangefinder to produce a properly focused image depends upon two factors—the prism's accuracy in manufacture and its placement within the ground glass. This includes the so-called "install-it-yourself" prisms which were in vogue a few years ago. The rangefinder's ease of operation depends upon the steepness of the prism faces. The steeper the angle, the more separation the two rangefinder images will have as you focus the camera (see illustration, page 59), and the finer the focus-

ing adjustments possible. The greater the diameter of the camera's lens and viewfinder eyepiece, the greater can be the angle of the wedges. When the steepness of the little wedges becomes too great, one half of the prism rangefinder will go dark and it becomes impossible to use. Thus a compromise prism angle is often adopted—an angle which must take into consideration the diameter of lenses other than normal. The rangefinder must work with tele and wide-angle lenses as well.

This leads us to the so-called "normal" lens of the single-lens reflex. If we accept the diagonal of the negative area as the proper focal length for a normal lens, we arrive at a length of about 44mm. Because the first lens designers confronted with a 35mm single-lens reflex (the Exakta) were unable to design a fast lens of from 44 to 50mm which would not interfere with the interior swinging mirror, they adopted 58mm as a standard focal length for their lenses.

The popular 58mm lens

This length gave them adequate distance between the mirror swing and the back element of the lens. While the original reason for the long focal length was this necessity for mirror clearance, the designers soon learned from the enthusiastic purchasers that there were other advantages in the slightly longer focal length. The longer lens had, of course, produced less depth of field at any given distance and aperture. It was therefore easier to focus. Moreover, the slight increase of focal length made the single-lens reflex an ideal portrait camera, since the added length allowed the photographer to increase his camera-to-subject distance slightly and thus decrease the apparent distortion usually encountered when shooting close. Therefore, many manufacturers continue to use a longer-than-50mm focal length even today, when lens designers are quite capable of solving the problems connected with 50, 45, or even 35 and 28mm focal lengths.

Lenses of focal lengths other than normal still pose some problems to designers. Virtually all wide-angle—under 40mm—lenses for single-lens reflexes must be of an inverted telephoto design so that the rear lens element can clear the swinging mirror. Ordinary or symmetrical wide-angle lenses for rangefinder cameras must be mounted quite close to the film plane, an impossibility in single-lens reflex design. While the inverted telephotos perform well, their very design necessitates an extremely large front element to cover the angle of view and to gather light. Any inverted telephoto wide-angle lens is usually bulkier than its symmetrical counterpart for rangefinder cameras. In addition, the

(Continued on page 106)

UNITED FOR VALUES PHOTOGRAPHIC

SLIDE PROJECTOR ACCESSORIES SLIDE VIEWERS

VIEWERS	List Price	Sale Price
Airequip Ultramatic Battery 2x2 w/one Magazine	\$14.95	\$11.25
Airequip 12x 2x2 Battery	7.95	5.95
Airequip Stereo Theatre with one Magazine	29.95	21.95
Brumberger Stereo Viewer	9.95	6.95
Kodak Stereo Viewer Model I	13.75	10.25
Kodak Stereo Viewer Model II	25.50	18.95
Realarama for 35m/m & Super Slides	5.95	4.39
Admiral Side-lite Viewer Battery	4.95	1.89
Logan Electric for 35m/m & 2 1/4x2 1/4	6.95	4.39
ACCESSORIES		
Airequip Magazines	2.25	1.47
Universal 30 Tray for B&H, TDC, Viewlex		
Keystone	3.75	1.47
Bausch & Lomb Trays	1.25	.89
Cavalcade Type No. 1 Per Pair (2)	4.75	3.55
Cavalcade Type No. 2 Per Pair (2)	4.50	3.35
Reverse Style Trays w/Plastic Cover		.95
All-12 Plywood Case for 12 Airequip Magazines	9.95	4.95
All-12 Plywood Case for 12 Reverse, Cavalcade, Keystone, B&L	11.00	6.95

MOVIE ACCESSORIES AND AIDS

	List Price	Sale Price
Baia 8mm or 16mm Action Editor	\$54.50	\$33.95
Cine Larger 8 or 16mm	19.95	14.50
Cine Larger 35mm	22.95	15.95
Craig Projecto-Editor KE8 or KE16	79.50	54.50
HPI 8mm Automatic Butt Splicer	4.98	3.75
Mansfield JR 8m/m Splicer	2.95	2.19
Kalart KE8 8mm Editor	29.95	22.95
Mansfield Senior Splicer	9.95	5.95
Magic Plastic Tilting Outfit	5.95	3.95
Premier Professional Titrer 8, 16mm	37.50	26.50
Accessory Kit for above	12.50	9.50
United 8mm 200' Reel Chest 12 Sec.	3.95	2.49
United 8mm 300-400 Reel Chest	4.95	2.79
United 16mm 400' Reel Chest	5.95	3.69
Walz 8mm Movie Editor w/Quick Splicer	34.95	27.50



Famous Imported Binoculars

coated lenses—complete with carrying case fully guaranteed.

33 1/2% off from verified list price

7X30 Center Focus Binocular Reg. \$9.50

\$5.95

A high-power glass, which gives an outstanding image in daylight, twilight, and at night. The large exit pupil makes it particularly easy to use. Even on an unsteady base (vehicles, boats, ships), you will have no difficulty in keeping the object in view.

add 10% Federal tax

6X30 Center Focus Binocular Reg. \$9.50

\$39.50

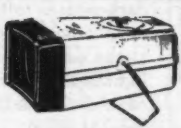
A popular, all-purpose binocular. Due to its compactness and light weight, it is an ideal companion for travelers, hikers and hunters. Because of its relatively large exit pupil, the 6X30 model is useful in twilight, as well as daylight, observation.

UNITED Geared Action Elevator Tripod

- Extra 90° tilt on pan-head
- Geared for quick action, raising and lowering
- 3 section model
- 74 1/2" opened, 28 1/2" closed, 12" elevator rise
- Aluminum anodized legs with non-slip tips

List \$21.95

Special **\$11.95**



OPTAVUE SLIDE VIEWER

2x2 viewer w/case..	7.95	3.49
2x2 viewer w/case..	9.95	7.29
2 1/4x2 1/4 viewer	13.95	9.95

ALL PRICES FOB NYC. PLEASE INCLUDE POSTAGE

KEYSTONE MOVIE EQUIPMENT 1960 - MODELS

8MM CAMERAS	UNITED'S LIST PRICE
K-4C Roll Film Automatic 8mm 3-lens	\$109.50
Turret F2 lenses	75.00
K-4 Deluxe Roll Film Automatic 8mm 3-lens	\$104.00
Turret F1.8 lenses	139.50
K-5 8mm Magazine Automatic Turret F1.8 lenses	140.50
16MM CAMERAS	
A-9 16mm 100' w/F2.5	119.50
A-12 16mm Turret 100' w/F1.9	112.00
8MM PROJECTORS	
K-90 500W, F1.6	59.05
K-90 500W, F1.6 Revers	75.05
K-100G 500W, w/Splicer	90.05
K-100Z 500W, Zoom Lens	119.00
K-110 Deluxe w/Action Editor	139.05
16MM PROJECTOR	
K-101 750W 16mm w/case	179.50

SPECTACULAR SALE REVERE, WOLLENSAK, BELL & HOWELL Get Our Price Before You Buy



KODAK Automatic 35 CAMERA	KODAK Cavalcade PROJECTORS
Reg. \$4.50	Reg. \$124.50
\$2.50	\$89.50

BRAND NEW 1960 AIRES CAMERAS

	UNITED'S LIST PRICE
Aires Viscous w/F1.9 lens	\$50.05
Aires V with F1.9 lens	\$50.05
Aires V with F1.5 lens	\$50.05
CA35 for above (must be purchased with camera)	15.00
Aires 100mm F3.5 telephoto for "V"	69.50
Aires 55mm F3.5 wide angle for "V"	50.50
Aires Viscous 80mm Tele lens Attach	59.05
Aires 60mm Telephoto lens Attachment for "V"	59.05
ACCESSORIES FOR AIRES CAMERAS	
Aires V ALTO-UP #1 or #2 for "V"	29.95
Aires V Exposure Meter Amplifier	3.19
Aires V Filters All Colors for "V"	6.95
Standard & wide angle each	6.95
Aires V Filters All Colors for "V"	6.95
telephoto lens	8.95
Aires V Metal Lens Hood for Standard	6.95
Aires V Metal Lens Hood for Telephoto	6.95

ARGUS SAVINGS 1960 MODELS BRAND NEW

CAMERAS	List Price	PRICE
Argus C-3 MatchMate Kit, camera, case, flash meter	\$74.95	\$49.00
Argus C-44 Rapid Wind Kit F1.9 lens camera, case & flash	120.70	\$4.00
Argus C-44 Rapid Wind Kit F1.9 lens camera, case, flash	140.95	104.00
Argus C-33 Kit F3.5 lens, camera, case & Argus Cross Coupled Meter	119.00	97.00
PROJECTORS		
Argus M500 8mm 500W Projector	80.95	63.00
Argus Showmaster 750 watt 8mm Proj.	124.95	89.50
Argus 515 Special Projector	29.95	22.50
Argus 530 500 watt 2x2 Projector	39.95	29.50
Argus 535 300 w/Automatic w/case	62.95	44.50
Argus 545 500 w/Automatic w/case	69.95	49.00
Argus 555 500 w/ELECTROMATIC w/case	99.95	69.00
Argus 526 PRESIDENT FULLY AUTOMATIC	149.95	109.00
Argus Airequip Magazine Per 6	3.95	2.95
Argus Magnities for Special Per 4	3.95	2.95
Argus Magazine for President Per 6	11.94	8.95
LENSES AND METERS		
Argus wide angle or telephoto for C3 and C33 Camera	49.95	39.00
Argus C44 Telephoto lens	44.50	33.95
Argus C44 Wide angle lens	15.95	11.95
Argus Turret Finder	15.95	11.95
Argus Clip on Zoom Finder	15.95	11.95
Argus LC33 Meter for C3, C33, C44	10.95	14.95

KODAK FILM SALE ONE YEAR DATING AVAILABLE IN CALIF AND TUNGSTEN TYPE Please Specify

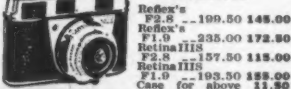
ROLL	Sale Price
35mm Kodachrome-Ektachrome	61.88
20 Exp.	2.10
35mm Kodachrome 36 Exp.	2.10
35mm Ektachrome High Speed 20 Exp.	1.88
35mm Kodachrome 20 Exp.	1.88
127 Kodachrome Ektachrome Roll	1.08
120 Kodachrome Ektachrome Roll	1.08
120 Ektachrome High Speed Roll	1.30
820 Kodachrome Ektachrome Roll	1.08
620 Ektachrome High Speed Roll	1.30
MOVIE FILM	
K 459 Kodachrome Roll Type 8mm	2.10
K 460 Kodachrome Magazine Load 8mm	3.38
K 461 Kodachrome 100' 8mm Box	7.00
K 467 Kodachrome Magazine 16mm	5.18
K 449 Kodachrome 100' 16mm	5.95
K 453 Kodachrome 100' 16mm Single Perforated	5.95
ANSICO FILM SALE	
Super Ansiochrome 35mm 20 Exp.	1.88
Super Ansiochrome 35mm 36 Exp.	2.80
Ansico Easy Loader 8-20 Exp.	8.50
Super Ansiochrome 16mm Magazine	5.50
Super Ansiochrome 16mm 100'	7.38
Ansico Moviechrome 8mm Roll	2.08



Brownie 8
movie projector
compact model
f1.6 lens
special low price **\$35.50**

Kodak 8mm Cinecamerometer Turret F1.9

Reg. \$9.50 **\$6.95**



New Retina
Cameras

Reflex F2.8	\$199.50	\$145.00
Reflex F2.8	235.00	172.50
Reflex F2.8	157.50	115.00
Reflex F1.9	192.50	138.00
Case for above	11.50	

BROWNIE Automatic Movie CAMERA

Electric eye makes your settings for you

Cine Ektanar F2.8 Reg. \$4.50 **\$5.00**

PRAKTICA-EXAKTA TELEPHOTO MOUNT LENSES

	List Price	Sale Price
135 F35 Picon Preset	69.50	37.00
180 F55 Picon Preset	72.00	39.00

Also suitable for Pentacon, Miranda, Asahi-Chrome Mounts w/Lens Caps, 4 Elements.

Bausch & Lomb Projectors

Model 300	\$4.50	\$9.90
Model 305	Automatic	99.50
Model 500	Automatic	149.50

Telephoto and Wide Angle

for Roliflex-Rolleicord Yashica Minolta 4x4 cameras cost 14.95 for 8x4 cameras set 19.95 set includes either telephoto or wide angle with view finder.

Famous make Exposure meter

reg. 9.95 Shoe or pocket type **\$5.95**

HPI

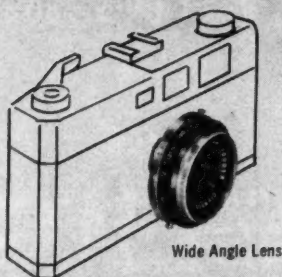
previewer 8 automatic action movie viewer reg. 12.95 **\$9.50**

MIDTOWN BRANCH 1140 Ave. of Americas New York 36, N. Y. MU 2-8574

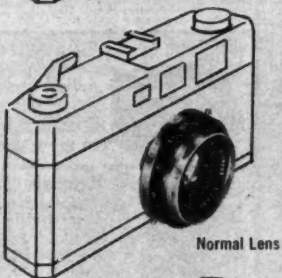
UNITED CAMERA EXCHANGE

MAIL ORDER DEPT.
265 Madison Ave.
New York 16, N. Y.
LE 2-6822

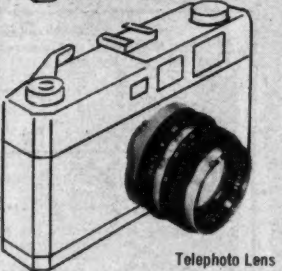
OLYMPUS INTERCHANGEABLE



Wide Angle Lens



Normal Lens



Telephoto Lens

Just like 3 Cameras in 1

and only \$79⁹⁵

NEW OLYMPUS INTERCHANGEABLE automatically couples built-in rangefinder/viewfinder to all 3 lenses... giving you 3 cameras in 1. A truly remarkable instrument, combining the famed Olympus craftsmanship, plus complete lens interchangeability, for only \$79.95 (with 45mm Normal f/2.8 Lens; Wide Angle or Telephoto Lens \$49.95 each.) All 3 Zuiko Lenses are needle-sharp! Golden Bright Frames automatically correct for parallax! Single stroke rapid wind lever! Shutter speeds to 1/500! Self-Timer! Flash Sync!



The OLYMPUS INTERCHANGEABLE, shown at right, is really 3 cameras in 1. See it at your Dealer or write for a brochure.

OTHER "BEST BUY" OLYMPUS CAMERAS: ELECTROSET with exposure meter coupled to lens/shutter: f/1.8 \$129.95, f/2.8 \$94.95; 35SII with Advanced Dual Movement LVS: f/2 \$89.95, f/2.8 \$79.95; WIDE-E: f/3.5 \$59.95

SCOPUS INC.

404 Fourth Avenue, New York 16, N. Y. Oregon 9-7490
Canada: W. Carsen & Co., 31 Scarsdale Rd., Don Mills, Ontario

GUN STOCK CAMERA MOUNTS

POSITIVE SUPPORT FOR TELEPHOTO SHOTS!

Regardless of the assignment... Sabre Gun Stock Mounts provide steady, positive camera support.



LEICA MODEL NO. 103
For all Model Leica, Canon, Contax, and Nikon cameras with various reflex housings and cable releases.

Ideal for fast action photos of wildlife, sports and news. Lightweight and maneuverable. Models available to accommodate LEICA • CANON • CONTAX • NIKON • ALPHA • BOLEX • EXAKTA • HASSELBLAD Cameras.

Write for descriptive literature and prices.

Sabre PHOTOGRAPHIC SUPPLY CO.
1023 Lake Street Oak Park, Ill.

SINGLE-LENS REFLEX

(Continued from page 104)

inverted telephotos can seldom be made with the wide apertures now quite normal for standard rangefinder camera wide-angle lenses. For instance, a 35mm f/1.8 or f/2 is no longer considered unusual for rangefinder cameras. A 35mm f/2.5, however, is as fast a good lens as has yet been made for reflexes. Lastly, the wide-angle lens with its great depth of field proves more difficult to focus, since the exact point of sharpest definition is often hard to determine. A reflex user often has to desert the ground-glass focusing area completely and rely on the rangefinder.

While wide-angle lens problems demonstrate a significant reflex weakness, the telephoto or long focal-length lens shows its advantages. With a 35mm prism reflex you can hand-hold lenses up to 300mm without the heavy, bulky reflex housing and cable releases which must be used with rangefinder cameras. At present, no lens of a longer focal length than 135mm can be coupled to a rangefinder focusing system.

Why the dim edge?

In present reflex camera designs, an obvious but minor trouble does occur with long lenses. Because the optical engineer must keep the swinging mirror fairly short so that standard lenses can be fitted fairly close to the film plane, the reflex camera mirror does not reach far enough for full coverage of the picture area. In standard focal-length lenses, the angle of beam of light heading toward the bottom edge of the film is wide enough when it reaches the mirror to allow the mirror to reflect most of the light to the ground glass. For the long focal lengths, however, the angle of beam heading toward a focus at the bottom of the mirror is relatively narrow (see illustration, page 59). It does not catch the edge of the mirror. Consequently, when you look through the viewfinder, the top of the picture seems darkened or often incomplete. As the telephoto is stopped down, the darkening at the edge becomes worse because the light beam becomes even narrower. This edge darkness reaches complete blackness at about f/8 if you are using a 300mm lens.

Like the rangefinder cameras with their interchanging projected picture area frames and complete parallax correction, the single-lens reflex automatic lens mechanisms have become more complex as they have evolved. First we were inconvenienced but content to close the lens down manually just before we pressed the shutter release. Next we had the preset lens which could be preset for

(Continued on page 110)

SAVE with Popular

As Always, We Bring
You The Best Merchandise
at Lowest Prices.
We Deliver What We
Advertise



**BRAND NEW
1959 MODELS
PETRI
GREEN-O-MATICS**
Suggested List **YOUR COST**

F1.9 w/case\$72.45 **\$59.95**
F2.8 w/case 69.90 **46.95**

PETRI AUXILIARY LENS KIT

Tele. Wide Angle
and Finder & Case
For F1.9 Sug. List 49.95
YOUR COST \$33.50
For F2.8 Sug. List 59.95
YOUR COST \$37.50



**BRAND NEW ORA-LAB
UNIVERSAL TIMER**
The most useful complete
automatic timer for your
darkroom. Seconds, minutes,
rings and cuts off
enlarger or appliances.
Standard Model \$188
YOUR COST **\$16.89**
Luminous Model \$168
YOUR COST **\$17.89**



**STATICMASTER
BRUSHES**
Eliminates Dust from Negatives and Slides
3" Professional
Sug. List 9.95
3" Amateur
Sug. List 4.95
Your Cost \$7.29
Your Cost \$3.29



**BRAND NEW
KODAK AUTOMATIC CAMERAS
"STARMATIC" ELECTRIC EYE**
MFRS. LIST \$34.50 **YOUR PRICE \$23.95**
Kodak "Automatic 35 Camera" f2.8 lens
Mfrs. List \$84.50 **Your Cost \$58.95**



**SAVE ON BRAND NEW
RICOH CAMERAS**
Mfrs. Suggested List **Your Cost**
Ricoh 500 f2.8 w/case\$72.45 **48.50**
Ricoh 519M f1.9 w/case 82.45 **58.50**
Ricohmatic "44" w/case
Automatic Exposure Camera 59.95 **38.50**



**CHOOSE A BRAND NEW
KODAK 8mm PROJECTOR**
AND SAVE **YOUR COST**
Brownie Model 10 44.50 **\$31.50**
Brownie 500 "C" 79.50 **\$58.95**
Showtime Auto
A30\$137.50 **\$98.95**
A30\$167.50 **\$116.95**



**BRAND NEW
KODAK 8MM CAMERAS**
Suggested List **Your Cost**
Brownie f2.8 Model 10\$ 33.50 **\$22.50**
Scopemeter f1.9 Turret\$ 59.50 **\$47.50**
Cine Automatic f1.9\$ 92.50 **\$62.95**
Cine Auto Zoom f1.9\$139.50 **\$98.95**



**SAVE ON BRAND NEW
KODAK CAVALCADE SLIDE
PROJECTORS**
Suggested List **Your Cost**
Model 520 "Thrifty"\$124.50 **\$86.75**
Model 510N "Deluxe"\$159.95 **\$112.95**



**BRAND NEW
ARGUS
PREVIEWER II**
Large magnification
light lock,
for 35mm, 828; 91
super slides, includes
standard batteries.
Suggested List **YOUR COST**
price \$9.95 **\$6.95**

POPULAR PHOTO PRODUCTS AT POPULAR PRICES



BRAND NEW LATEST MODELS WITH CASE AND TRAY BAUSCH AND LOMB

BALOMATIC PROJECTORS
35mm 328 or Super Slide Mounts, "No Popping," No
Light Spill! Internix All Mounts, Finest Optics,
Model 300 Sug. List \$ 84.50**YOUR COST \$58.50**
Model 305 Sug. List \$ 99.50**YOUR COST \$68.50**
Model 500 Sug. List \$149.50**YOUR COST \$99.00**
Remote Control Cord Add \$2.95 Non-tilt Trays List 1.25
Only \$ 7.95 ea. Luggage Case for 34 Trays**Only \$7.95**
*And we take your old Polaroid in trade



GREAT BRAND NEW LATEST MODELS POLAROID COMPLETE OUTFITS

Includes Leather Case, New Wink Light, 3000 Speed
Film, etc. Now you can shoot in Extremely Poor
Lighting.
Suggested List **YOUR COST**
80A Outfit\$109.95 **\$ 82.50**
120 Outfit\$119.95 **\$ 92.50**
800 Outfit\$166.95 **\$121.50**
110A Outfit\$210.95 **\$165.00**
*And we take your old Polaroid in trade



NOW AT LAST MATCHING "SUN" Wide Angle and Telephoto Sets

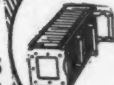
For Twin Lens Reflex Cameras
Fits all Bayonet mounts of Rollei,
Minolta, Yashica, Ricoh, Sawyer, etc.
Complete w/case**Your Cost \$12.95**
For 35mm cameras. Specify tele or W.A.
Value \$19.95 set**Your Cost \$12.95**
Combination both sets\$24.95
For 6x6 cameras. Specify tele or W.A.
Value \$24.95**Your Cost \$17.95**
Both sets**Your Cost \$34.95**



Airequipt Automatic Changer

Fits most models of AO, Ampro, Argus,
B&H, Goldo, Kodak, SVE, TDC, Viewlex,
etc. (Changer and adapter only.) Specify
model.

BRAND NEW YOUR COST \$89.55



AIREQUIPT MAGAZINES

Holds 36 35MM Slides, Prevents Warming,
Fraying, Mfrs. Suggested List 2.25
YOUR COST \$1.41
Air-luggage case for 24 only 7.95



ARGUS MATCH-MATIC

M3 8mm MOVIE CAMERA
f1.9 Normal, Wide Angle, Telephoto
Optical Matched Viewfinders, Built-in Filters
Quick Wind Motor, Attached Meter
Mfrs Suggested List 99.95
OUR PRICE 69.50



ARGUS SLIDE PROJECTORS

BRAND NEW LATEST MODEL
Mfrs. Suggested List **Your Cost**
Model 512\$ 20.95 **\$ 12.95**
Model 530 Manual\$ 39.95 **\$ 28.95**
Model 535 Auto w/case\$ 62.50 **\$ 44.95**
Model 545 Auto w/case\$ 79.95 **\$ 58.95**
Model 555 Electronic
w/case\$ 99.95 **\$ 69.95**
President w/case\$140.50 **\$106.95**



BRAND NEW LATEST MODEL ARGUS 8mm MOVIE PROJECTORS

Mfrs. Suggested List **Your Cost**
Model M300\$ 89.95 **\$69.95**
Model M750\$124.95 **\$89.95**



BRAND NEW SPOTOMATIC II

Enlarging Meter, Den-
sitymeter now more
accurate, easier to
use—with built-in
photo oil
Mfrs. Suggested List **YOUR COST**
Model M750\$124.95 **\$89.95**

POPULAR PHOTO STORES, INC. 3 WEST 47th ST - N.Y. 36, N.Y. Circle 7-3461



ACME ELECTRIFIED PROJEX TABLE FOR MOVIES & SLIDE PROJECTORS

• 4-Way Power Panel
• Slide Viewer & Service Lite
• Rigid Non-Tip Design
• Chip Proof Baked Enamel Finish
• Compact, Folds—Opens Easily
• Opens to 30", has 15"x17" Top
• Lightweight—Portable
Suggested List \$21.95
YOUR COST \$14.95
(Add 2.00 for Shipping)

OLYMPUS (AUTO) ELECTRO-SET

35mm Camera, f1.8 lens, cpid R.F., self
timer, Parallax correction Dual-Barrel Auto
System, with case. Mfg's suggested list
price 141.95
OUR PRICE \$97.45
Olympus Ace w/case, interchangeable f2.8
only \$59.95

HPI BRAND NEW 8mm Action MOVIE VIEWER

Precision action 8mm
movie viewer bright
image, 400 area mag-
nification, built-in
light, auto rewinding,
reverse run, gear drive
will fit in your pocket.
MFRS. SUGGESTED LIST **YOUR COST**
\$12.95 **\$9.50**



SET OF BATTERIES ADD .40 PER SET

BRAND NEW LIGHT METERS SEKONIC

makes a fine array of Photo Elec-
tric Meters for every purpose and
every purpose.
Mfrs. Suggested List **Your Cost**
Movie Pet\$4.95 **\$3.50**
Pet Polaroid\$4.95 **\$3.50**
LC-2\$9.95 **\$7.45**
L-8 w/case\$8.45 **\$6.50**
L-38\$11.95 **\$8.95**
Brooklyn S\$29.50 **\$21.95**

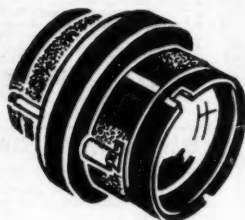
BRAND NEW YASHICA CAMERAS

Mfrs. Suggested List **Your Cost**
Yashica 16 camera
w/case\$34.95 **\$24.95**
Yashica YK 35mm,
w/case 47.90 **31.95**
Yashica Reflex "44A" w/case 35.95 **23.95**
Yashica Reflex "A" w/case 35.95 **23.95**
Yashica Reflex "D" w/case 59.95 **41.95**
Yashica Reflex "44" w/case 69.95 **48.95**
Yashica Reflex "635" outfit 69.95 **48.95**
Yashicamat w/case 85.50 **61.95**
Yashica 8mm single f1.9 49.95 **33.95**
Yashica 8mm turret f1.4 79.90 **52.95**
Yashica "8T2" f1.4 normal
and telephoto119.90 **79.95**
Yashica "8EC" Zoom f2.8 95.50 **66.95**
Yashica "8E3" automatic
3-lens f1.8 Electric Eye.129.50 **91.95**

**WESTON MASTER III
PHOTOELECTRIC METER
WITH CASE
SUGGESTED LIST 32.50
OUR PRICE \$21.95**

10% DEPOSIT ON ALL C.O.D. ORDERS
Add postage—excess refunded. All
Merchandise guaranteed 1 full year
10 Day Money-Back Warranty

U.S. SURPLUS



Just a few of these wonderful lenses were obtained from a recent Government inventory close-out. Choose either B&L Aero Tessar, or Kodak Aero Ektar. Can be adapted to almost any camera with interchangeable lenses. Excellent for sports, nature study or portraiture. Comes complete in barrel with diaphragm. Government acquisition cost close to \$1000.00.

a top value!

**610mm (24") f6
BAUSCH & LOMB**

**AERO TESSAR
Lens**

Your cost
used,
shipped
express
only—

34.95

- ☐ Here's my 34.95, ship me a
☐ 24-in. f6 AERO TESSAR
☐ 24-in. f6 AERO EKTAR
☐ Please send me information about how I
can save money on my photo purchases.
☐ Send Bargain-Bulletin.

Name
Address
City..... State.....

AIR PHOTO

Dept. M-22 555 E. TREMONT AVE
NEW YORK 57, N. Y.



**LOWEST
ALL YEAR FARES TO
EUROPE
...EVEN LOWER NOW**



ONLY OFF SEASON FARES

on any scheduled airline from New York to

BRITAIN • HOLLAND • NORWAY

SWEDEN • DENMARK • GERMANY

9 months a year the only airline that gives you the extra savings of Off Season rates . . . plus even bigger benefits on ICELANDIC's Family Plan. Complete Tourist service with complimentary full-course meals, Cognac, midnight snack. More space, fewer passengers. Shortest over-ocean flights, never more than 400 miles from an airport.

ASK ANY TRAVEL AGENT

ICELANDIC AIRLINES

15 West 47th St., New York 36, PL 7-8583
NEW YORK • CHICAGO • SAN FRANCISCO

POLAROID CONTEST

(Continued from page 80)

the non-winning contestants may have lacked in skill of execution, they had more than their share of imagination and inventiveness. Compared to the entries in the first Polaroid picture contest in 1956, these pictures record an amazing improvement in the picture level of the amateurs.

There were separate classes for professional photographers and amateurs. In each class there were six winners: three first prizes of \$250 each; three second prizes to be a choice of a Polaroid Land camera Model 110A, or 48 rolls of film, or a Polaroid Land Film Holder #500 for 4 x 5 cameras with 10 boxes of Polaroid's new 4 x 5 sheet film.

Second-prize-winning amateurs were: Mr. and Mrs. Melville W. Ghen, Irwin, Pa.; Mrs. Janice W. Safar, Ft. Harrison, Ind.; Mrs. Paul T. Seamans, Gill, Mass. Second-prize-winning professionals were: William Farrell, Hollywood, Calif.; Tana Hoban, Philadelphia, Pa.; Morris H. Jaffe, New York City.

Unfortunately, there is no space to reproduce their pictures, which were of high quality.

The prize winners used a variety of Polaroid Land camera models—110A, 150, 95A, 80—representing the entire range from the least expensive to the most complex. The camera model employed was not considered as a factor in the judging. One amateur and four professionals made use of the Polaroid Land Film Holder #500 and 4 x 5 sheet film for their prize-winning pictures.

Four of the winning amateurs are fairly recent converts to pictures in a minute. Harold Bergstrom, the Ghens, and Guillermo Gonzales have had their cameras about a year, or less. Charles Fickel used a camera he bought two years ago, ostensibly as a gift for his wife.—J.W.

WAY-OUT COLOR

(Continued from page 66)

Look at the photograph *top right*, page 68. Time: Winter evening, 1955. The place: 57th St., New York City. It is snowing and getting dark. The few people on the street are bundled against the cold, hurrying toward their homes. Saul Leiter pauses in his walk to photograph. He does not frame the passers-by, recording their expressions, attitudes, or discomfort. Instead, he examines a store window. He focuses first on the contents of the window, watching the patterns of the out-of-focus street behind him on the ground glass. Then he shifts his focus slowly. The window display

(Continued on page 110)

Feb

KINDERMANN FOR THE FINEST DARKROOMS



SELF LOADING FILM LOADERS, REELS AND TANKS

A must for the professional and the advanced worker. Patented loaders make insertion of film into reels simple and foolproof; eliminate fumbling, kinked film and finger marks. Kindermann stainless steel reels and tanks are durable, corrosion resistant and especially adapted to the critical requirements of color and the new high speed B & W developers.

Individual Loaders for	
35mm, 127 or 120 film	\$4.95
Reels for 20 exp. 35mm,	
36 exp. 35mm, 127 or 120	4.95
Single tank for 35mm	4.95
Dual tank for 2-35mm or 1-120 reel	6.50
Jumbo tank, 32 oz. capacity	10.25

WORLD FAMOUS KINDERMANN ENLARGERS

- Rapid auto-matic or manual focusing

- Twin shank suspension springs assure perfect balance

- Wide working range
- Unusual design of column provides firm support to enlarger head

- No stray-light fog
- Long extension bellows
- Luminous scales
- Double convex condenser system

- Highly polished natural hardwood baseboard
- Many more features which will be appreciated in actual use

West German construction at its precision best



35mm Autoprint	\$79.00
2 1/4 X 2 1/4 Autofocus Enlarger	99.00
2 1/4 X 3 1/4 Autofocus	145.00

Ask your dealer or write for literature



SOLE U.S. AGENT
VOSS PHOTO

CORPORATION
28 SCHOOL STREET
YONKERS, N. Y.

IN CANADA: KINDERMANN (Canada) LTD.
P.O. Box 301, Station B - Montreal, P.Q., Canada

USSR PHOTOGRAPHERS

(Continued from page 89)

discuss all stories, argue for their own work, fight for space, and incidentally, also settle their fees for published work.

The man in the Soviet hinterland works in a very different way from the big magazine photographer. Marat Tursun-Choyayev is a 28-year-old UZTAG (Uzbek Telegraph Agency) photographer, living in and working out of Tashkent, the capital of the Socialist Republic of Uzbekistan (population 800,000). Tashkent is 2500 miles from Moscow, in the heart of Central Asia. UZTAG is the local TASS agency, TASS being a sort of government-run combination of the AP, UPI, etc.

Encounter in Samarkand

I got to know Marat fairly well. By coincidence, he was sent to Samarkand, the old capital of Tamerlane, at the same time that I was there. He struck me as a fascinating combination of (a) an extremely polite and courteous oriental, with superb manners, a man who would rather die than offend a guest of his country, and (b) a confirmed Russian communist, given to expounding party views and slogans and generally sounding like a *Pravda* editorial.

Marat finished school in 1951, spent three and a half years in the Army working on the battalion newspaper, for which he did some photography and became more and more interested in the medium. He bought a 120 reflex camera and started to show pictures, mostly scenic, to the Tashkent newspapers. He

on his pictures. After he has completed his job, he develops and contacts the films and shows them to his editor. Usually one or two pictures are selected, which are then printed and distributed to whoever TASS thinks they might interest. One copy of each picture goes to the national archives of the USSR, thus, incidentally, establishing the photographer's authorship and copyright.

The rest of the pictures are returned to Marat, who takes them home, files



Yuri Karolyov: "The content is what counts, not the superficial view."

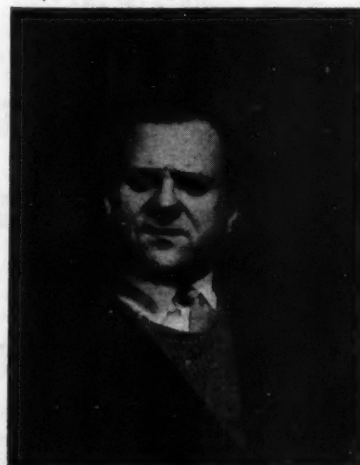
them in his archives and can sell them to anyone that wants them. He gets paid by TASS for each accepted picture, but his payment is dependent on how many newspapers and/or magazines actually publish it. A monthly guarantee, covering a certain basic norm of accepted pictures, is paid him in advance.

Color and airplanes scare him. He doesn't trust either of these progressive mediums. "Eventually," he says, flashing his brilliant teeth, "I'll take color pictures, ride planes, and join the party. But I'm not ready yet, nor worthy of it."

His most important assignment, so far, was the Congress of Asian and African writers which took place in Tashkent last year. "It was magnificent," he says, "that and the Tashkent cinema festival. The spirit of peace, the aura of art. Most of my other assignments fade into a morass of mediocrity."

His equipment is quite impressive. He has a Kiev 1 and Kiev 3a (roughly similar to the Contax II and IIIA), with 35, 50, and 85mm lenses; a 35mm Lenin-grad; and a Zorki 4 with 35, 50, 85, and 135mm lenses. Then there is an old Rolleiflex which, he says, "is slightly broken," but still works; a Moskva IV, a 6 x 9 cm bellows camera with a 105mm f/4 lens, comparable to a Zeiss Super Ikonta C. He also uses the Lyubityil II

(Continued on page 114)



Anatoli Garanin: "Life offers much, there's no need for invention."

got a few freelance assignments, worked for a paper, and joined TASS in 1957.

His way of working is simple. He comes to the office in the morning, gets his assignment, and goes out to work

CAMERAS, ACCESSORIES and EQUIPMENT from

Big DARK ROOM Specials



STILL & MOVIE TRIPOD SALE—FAMOUS STAR-D

MODEL D-20 CONQUEST
Folds to 27 1/4" — Extends to 72" — Weighs 3 lbs. 9 oz.
w/ elevator post & pan head
List \$21.50 — **\$14.50**

MODEL D-25 MARK III
Folds to 30" — Extends to 76" — Weighs 3 lbs. Elevating Tripod
List \$25.95 — **\$17.25**

UNICAM 3-SECTION ELEVATOR
Folds 28 1/4" — Extends 74 1/4" w/ Elevator & pan head
List \$21.95 — **\$12.95**

SAVE \$20.00 FAMOUS MAKE NEW Portable Enlarger
35mm f/5.6 Click Stop lens
Carrying case
Enlarging easel
List Price \$99.50
only 39.50

Trimming Boards

	List	Spec.
8 in. Premier	6.85	5.25
w/ guide	8.15	6.45
12 in. Premier	10.90	9.50
w/ guide	12.50	10.90
15 in. Premier	19.50	15.25
w/ guide	21.50	17.50
18 in. Premier	27.80	21.50
12 in. Deckle edge	12.50	8.70
10 in. Deckle edge	7.95	6.95

Slide Storage Files

Discounts To 40%.

UNICAM 2x2 All Metal holds 300
3.99, Opta Vue 2x2 Group Holds 300, 2.09 Opta Vue 2 1/2x2 Group Holds 150, 2.09 UNICAM 2 1/2x2 1/4 All Metal Holds 125

2.79 All-12 Plywood Case for 12 Airquipt Magazines.
List 9.95 4.95

Airquipt Magazine No. 1
848, 7DC, Viewflex, Keystone, — 5 for 3.75 1.47

Bauch & Lomb Trays 1.25 .89
Cavalade Type No. 1 — 4.75 3.88

Cavalade Type No. 2
Per Pair (2) — 4.50 3.38

Revere Type Trays
w/ Plastic Cover — 1.40 .95



*Pat. No. 2,450,657



Enlarging Easels

Accura 3 way to 5x7 — Special
Airquipt 4 way to 8x10 — 4.40
Airquipt dailmaster — 6.95

11x14 — 13.95
135mm proofsheet printer — 7.95
120 proofsheet printer — 7.95
Saunders borderless 11x14 11.95
Saunders Lifetime Yellow 27.95
Adjustable to 8x10 — 4.75
Adjustable to 11x14 — 7.25
All size speed easels in stock

ENLARGING LENSES

Brand New Click Stops • Coated

50mm 3:5 Accura	List 19.95	Spec. 13.95
75mm 3:5 Wollen	22.00	15.95
90mm 4:5 Accura	24.05	19.95
135mm 4:5 Accura	39.95	24.95
50mm 5:5 Wollen	32.50	22.75
sak Raptar	34.30	23.95
75mm 4:5 Wollen	36.00	24.95
sak Raptar	36.00	24.95
135mm 4:5 Wollen	44.50	36.95
sak Raptar	44.50	36.95
One inch Wollen	66.00	44.50
sak Raptar	66.00	44.50
Lens flanges for Leica	1.95	
Lens flanges for Praktica	1.95	

Developing Tanks

Acc hard rubber w/ lid — 9.50
Agfa Rondix dayload 35mm — 6.95
Anaconatic adjust. roll film — 4.75
P.R. adjustable roll film — 2.70
F.R. cut film to 4x5 — 2.20
Leica 35mm dayloader — 2.65
Kodak roll film — 24.00
Minox tank — 9.95
Morse G 3 16 & 35mm — 27.50
Tankee cut film to 4x5 — 7.10
Tankee roll film adjust. — 2.75
Tankee utility tank w/ lid — 3.15

NIKOR Stainless Steel Tanks

#35 for one 35mm. — 8.95
#35 for two 35mm. — 12.95
#2 for 120-620 — 9.95
#16s for 16mm — 8.95
Miniature cutfilm — 1.15
Adjust. cutfilm — 25.20
All size reels — 4.95

SALE EXPOSURE METERS

G.E. Golden Crown — 34.50 23.95
w/ Case — 34.50 23.95

Walz Color Movie Meter — 7.30 5.80
Walz Clip-on Micro — 9.95 6.95
Kodak 35mm dayload — 10.95 14.95
Super Director — 9.95 14.95
Weston Master III — 32.50 21.95
Weston DR Direct Reading — 18.95 13.95

KINGDON Audible Timer FOOT SWITCH*

- Toe-touch controlled—no clocks to set
- Sends out clicks at 1 sec. intervals
- Turns enlarger and safelight on or off
- Leaves hands free for focusing, etc.
- Neon pilot light visible in darkness
- Runs continuously or intermittently
- Two-year unconditional guarantee

SPECIAL \$24.95

Regular \$34.95

SALE BRAND NEW FOTOLARGERS



- * For all negatives from 35mm to 2 1/2x3 1/4
- * Exclusive distortion control
- * Cool Aluminum Lamphouse
- * Rotating glassless neg. carrier
- * 360° tilt for horizontal projection & distortion control
- * 2" Forward extension for extreme cropping

MODEL E w/ Diffusion Glass

Without Lens	List 39.95	Net 28.50
w/ 90mm f/5.3 lens	52.45	39.95
w/ 100mm f4.5 lens	50.95	41.95
w/ 51mm f4.5 lens (35mm)	56.95	39.95

MODEL 100 D
Above with 5 1/2" f4.5 Lens — 99.95 49.50
6 1/2" CONDENSORS — 24.95 18.95

ACCESSORIES FOR MODEL E

FOTOLARGERS

4 1/2" Dble Condensers — \$6.30
5 1/2" Dble Condensers for 35mm — 4.39
3 1/2" Dble Condensers for 2 1/2x3 1/4 — 4.95
Copy Back (Converts enlarger for copying) — 7.19
Negative Carriers all sizes to 3 1/2" — 2.95
Copying Lights — 1.50
Copy Art — 1.25
w/ Filter — 1.75
Film Cups per pair — 2.50

DARK ROOM SUPPLIES

TIMERS

Kodak Timer 60 — 10.50 7.89
Gibbet Interval Timer 120 Min. — 9.95 6.95
Gra Lab 1600 60 sec Min Luminous — 24.50 17.50
Time O Lite Signaling Model 850 — 19.75 14.95
Time O Lite Master Model M 50 — 24.50 18.95
Time O Lite Professional Model P50 32.50 24.95

DARKROOM SAFE-LITES

Brumberger All Metal w/ Filter 5x7 — 6.95 4.95
Yankee complete w/ 4 filters — 5.95 3.95

DRYERS

Chromar Roto A3 — 49.95 34.95
Premier Roto A1 — 27.50 18.95
Premier NTC Twin 11x16 Chroma — 18.00 12.95
Premier NSC Single 11x16 Chroma — 14.25 9.95
18x24" Chrome 69.95 49.50
Starline Single 11x16 12.50 8.50

WASHERS

Kodak Tray — 4.95 3.75
Washer — 3.40 2.80
Arkay 11x14 — 0.75 0.30

Polyethylene Bottles for storage

8 oz. 40, 48, 16 oz. 60.99
qt. size .85 Gal. size 1.95

3" Brush Chroma-master — 4.95 3.69
3" Brush Static-master — 9.95 7.35
Brumberger 8x10 Paper Safe — 14.05 10.30
Brumberger 11x14 Changing Bag — 29.95 19.95
Double Zippered — 4.95 3.75
Tanks for 35mm 11.50 8.95
Morse G5 Developer Tanks 35-10mm — 34.50 24.95

WE ARE AS CLOSE TO YOU AS YOUR MAIL BOX ...

AUTHORIZED DEALERS FOR FAMOUS BRANDS: LEITZ BOLEX — ZEISS — NIKON — CANON — SVE BELL & HOWELL — KODAK — POLAROID — YASHICA — MINOLTA — MINOX — LINHOF — BAUSCH & LOMB — BUSHNELL — MINIFIN — INQUIRIES INVITED

ARGUS SALE 1959 MODELS

List	Sale Price	List	Sale Price
Argus C-3 Match		Argus \$545 500	
Matic Kit, Camera Case, Flash & Meter	\$74.95 \$49.95	Watt Automatic & Case	60.95 49.95
Argus C-44 Rapid		Argus \$555 500	
Wind f2.8 Kit		Watt Electro-matic & Case	99.05 89.00
w/ C & Flash	120.70	Argus \$520 500	
Argus C-42 Rapid		Watt President & Case	149.95 105.00
w/ C & Flash	150.70	Argus Airquipt	2.25 1.49
Argus C-43 Rapid		Mag	1.00 1.99
w/ C & Flash	150.70	Argus Wide Angle or Tele Lens for C-3 or Argus C-33 (specify)	40.95 36.00
Argus M-300	110.90	Argus C-44 Tele Lens	44.50 33.95
8mm 500 Watt	89.95 62.00	Argus C-44 Wide Angle Lens	41.50 32.95
Argus Special	29.95 22.50		
Projector 35mm	29.95 22.50		
Argus \$535 500			
Watt w/ changer & case	62.95 45.00		

SALE AIRES CAMERAS BRAND NEW SAVINGS TO 40%

List	Sale
Aires Viscount w/ f1.9 lens	89.95 49.95
Aires V w/ f1.9	129.95 89.50
Aires V w/ f1.5 Lens	139.50 115.00
Case for above must be purchased with cameras	15.00 9.95

ACCESSORIES FOR ABOVE

List	Sale
Aires IIC Film Magazine	12.95 9.75
Aires Exposure Meter	12.95 9.75
Aires Amplifier for Meter	129.95 115.00
Aires Guide	1.95 1.89
Aires 100mm f/3.5 Telephoto for V	80.50 63.95
Aires 35mm f/2.8 Wide Angle for V	50.50 39.50
Aires V Correspondent Case	29.95 9.95
Aires Filters Skylite or 85C for Wide Angle & Normal for V	8.95 6.39
Aires Filters Skylite or 85C for Telephoto for V	10.95 7.75
Aires Shade for all V Lenses	8.95 6.39

SPECIAL SALE NEW NIKKOR LENSES

35mm cameras as well as Contax-mount lenses offered in once in a lifetime sale. Discontinued items. Limited quantities.

LIST PRICE SALE PRICE WITH CASE WITH CASE

	LIST PRICE	SALE PRICE
*35mm f/4.0	172.50	inc. finder 86.25
*35mm f/3.5	183.00	78.50
*35mm f/2.8	143.00	71.50
*35mm f/1.8	183.50	91.75
*35mm f/1.4	159.50	no case 79.75
*50mm f/2.0	180.75	90.50
*50mm f/1.8	159.00	79.50
*50mm f/1.6	141.00	70.50

* Not available in Contax-Mounts

LENS BARGAINS ALL BRAND NEW

LEICA	List	Your Cost
135mm f/3.5 Tele-Tanar		
135mm f/3.5 (case 83 ex.)	\$79.50	\$49.50
35mm f/2.8 A.T.N. Tanar w/finder (case 83 ex.)	70.50	49.50
80mm f/3.5 Komura w/finder and case 55.00	35.00	
105mm f/3.5 Komura w/finder and case	65.00	45.00
135mm f/3.5 Komura, pre-set	129.50	86.50
135mm f/3.5 Travonar, auto pre-set	89.95	53.90
35mm f/2.8 Travonar, auto pre-set	93.95	56.90
35mm f/3.5 Travonar, fully auto diaphragm	99.50	66.00

EDIXA

80mm f/1.8 Komura, w/ case 99.00 66.00
105mm f/3.5 Komura, w/ case 59.00 39.00
135mm f/3.5 Komura, w/ case 65.00 46.00
135mm f/3.5 Colligon, pre-set 49.50 32.50
135mm f/2.8 Colligon, pre-set 69.50 46.50
200mm f/3.5 Colligon, pre-set 129.50 86.50
135mm f/3.5 Travonar, auto pre-set 89.95 53.90
35mm f/2.8 Travonar, auto pre-set 93.95 56.90
35mm f/3.5 Travonar, fully auto diaphragm 99.50 66.00

WRITE FOR EXCITING BARGAIN PRICE BULLETIN NOW!

CAMERA EXCHANGE

1122 Avenue of Americas (bet. 43th 44th St.) New York 36, N. Y. YU 6 - 4538

All prices listed are F.O.B. New York. Please include approximate shipping costs. C.O.D. orders require 10% deposit. No C.O.D. orders under \$10.00 accepted.

FOR SALON QUALITY PRINTS

SUN RAY

America's Best Enlarger Buy

AT LEADING DEALERS OR WRITE FOR LITERATURE

From \$57.50

SUN RAY PHOTO CO., INC.
301 Lafayette St.
New York 12, N. Y.

35mm BLACK & WHITE SLIDES

From any size photo or negative

6¢ per frame from complete 35mm roll unmounted.
12¢ mounted.
30¢ each from negatives larger than 35mm.
50¢ from photos

NOW! See your favorite snapshot on the screen!

DUPLICATING 35mm COLOR SLIDES
30¢ ea. (100 or more 20¢ ea.)

MOUNTED COLOR SLIDES from
COLORED PICTURES . . . \$1.50 ea.
Specify cardboard mounts or film strips.

NATIONAL PHOTO LABS NEW HYDE PARK 12 N.Y.

STUDY PHOTOGRAPHY
COMMERCIAL • PORTRAIT • ILLUSTRATIVE

Finest professional instruction and equipment. G. I. Approved. Co-ed. Living accommodations secured for men. Attractive dormitory for girls. Enter 1st Monday of month. WRITE REGISTRAR, Room 342, Specify course.
750 NORTH MICHIGAN AVENUE, CHICAGO 11.

RAY-VOGUE

SCHOOLS ■ CHICAGO

another new book from
AMPHOTO

At Last! A Book for the Amateur Movie Maker Who Wants to Graduate From Snapshot Films to Movies of Professional Quality!



MOVIE TECHNIQUES FOR THE ADVANCED AMATEUR

By George Regnier

With Additional Material by Myron A. Matzkin

Here is the first really explicit, up-to-date informative book for the serious amateur. You are lead through the entire process of making a professional-quality film with your own camera and equipment. You learn how to plan and carry out the important steps such as shooting, scripting, lighting, direction, etc. You learn about editing, sound, documentary techniques. You learn how you can adapt the professional procedures of these steps to make your movies more interesting and more meaningful. You could pay hundreds of dollars and not get a better movie making course. 160 \$4.95 pages. Illustrated.

Money instantly refunded if you are not delighted.

At Your Camera or Bookstore, or

AMPHOTO 33 W. 40th St.
New York 23, N.Y.

USSR PHOTOGRAPHERS

(Continued from page 112)

(see box on page 89 for description).

Marat owns two tripods, two Russian electronic flash units and various reflectors and photofoods. He uses those for his portraits. "The more light, the better the portrait," he told me proudly. His exposure meter stays home when he's in Tashkent, but he takes it out of town with him. "Tashkent light is the best, you don't have to measure it."

Marat's only other problem is cold weather. He is used to the warm, dry Central Asian climate. "When it's cold, I just can't," he told me. "I don't understand all those people in Moscow and Siberia putting up with all that snow."

A thorough sportsman

Snow is no problem for Boris Svetlanov, the Soviet sports photographer, another fellow I got to know and like. Svetlanov, a jolly bear of a man, was a long-distance ski ace, Soviet motorcycle champion both on land and ice, and a graduate of the Leningrad Institute of Physical Culture. Having been an accomplished amateur photographer, he was made an army war correspondent and documented many army sports activities, meets, etc. In 1947, he joined *Sovietski Sport*, and has been there ever since.

Svetlanov makes lots of trips. "If there is a world championship, I go," he says.



Marat Tursun-Choyayev: "The more light, the better the portrait."

Possibly he will turn up in the U. S. this month, when the Soviet Olympic team comes to Squaw Valley.

Svetlanov doesn't use many cameras. He has a Kiev 3, a Leica M3, and a 2.8 Rolleiflex. His longest lens is a 135mm for the Kiev, which is amazing

when you consider the array of long telephoto lenses which show up at any Western sports event. He is quite expert at catching emotional moments at the end of a contest. Svetlanov knows, personally, just about every Soviet athlete.

I showed him a published story on Soviet sports which I had done. He studied it with mixed feelings. Proud of the fact that a U. S. magazine had devoted 24 pages to Soviet sports, envious of that much space given to any photographic story, amused by the choice of some photographs which seemed uninteresting to him. But like other Soviet photographers, he studied every page of the magazine including the ads, though he doesn't understand a word of English.

The Russians aren't always complimentary about our work; they feel it's competent and technically very superior, but again, they find it hard to accept a picture for its own sake and in searching for a meaning they sometimes get confused and irritated. I remember showing two Russians a color picture of mine which showed a woman and her naked baby splashing happily in the surf at a Black Sea resort. Their only reaction was: "Our kids have nice bathing suits; why show them naked?"

Differences and similarities

There were many such walls I ran into in our talks. Often I puzzled over the Russians' attitude, their apparent lack of objectivity, and their stony belief in their theories. Karolyov's description of his handling of the seven-year plan story sounded unlikely to me, but since I wanted to report on my colleagues and their work I listened attentively, and tried to understand.

Pictures are important. They are today, except for music, the simplest, most popular and most easily understood means of mass communication in the world, especially in areas where communication is becoming increasingly important. Magazines, TV, movies, they all mean pictures. The great mass of people on the receiving end of this barrage are our ultimate critics for the simple reason that they only have to turn a page or flip a switch, to render our work unseen and useless. It takes much less time to turn a page than to produce one, and we might do well to remember this little fact on both sides of the photographic curtain.

Karolyov, Garanin, Marat, and Svetlanov are doing their best and I wish them well. As long as they honestly believe in their pictures, their readers will certainly pay them the ultimate respect of looking at them and thus take in whatever they tried to communicate. And that, after all, is what we all hope for when we press the shutter. Even the shutter of a Kiev 3.—THE END

Our Tremendous Volume and Low Cost Operation Let Us Pass the Savings on To You!



We carry one of the largest inventories of cameras and photographic equipment in this country. We can supply from stock not only 35mm Cameras, Reflex, Press, View, and Folding Cameras, Enlargers, 8mm and 16mm Movie Cameras and Projectors, Slide Projectors, and Screens, but also their accessories, such as Close up Equipment, Filters, Flash Equipment, Flash Bulbs, Film and over 10,000 Lenses available... also Binoculars and Telescopes! **WE WILL NOT BE UNDERSOLD!**

POLYMETRIC 300	\$7.50
QUICKSET	
Super 300	\$3.60
REALIST 400	22.50
S-90 Semi-Auto.	48.00
S-90 Automatic	74.00
REVENUE 503	
505	
505 S	
505 S	
KW	
Sve Schoolmaster	
500	
Schoolmaster 750	
VIEWEX	89.50
Power-O-Matic	59.50
WOLLASKA R15	
YASHICA 16	22.50
ELECTRONIC FLASH	
EXAKTA Speedlight	\$7.50
Ringlight	29.90
F TRANSISTOR	
150	32.50
HAND GA 8	
HERSEY SUN LIGHT	
MINILUX 100	60.95
80	49.95
50	39.95
MECABILT	25.50
Bowley S 102	25.50
200	32.90
300	33.50
MULTIPLIER Color St.	
Color Ila	
COLORITE	
ULTRALITZ	
Meeter II	74.50
Mono Jet	52.50
Super Comet	33.75
Meister	68.95
Luxomat 2	22.50
EXPLOSURE METERS	
ALEXP	5.90
ARGUS L-3	12.90
GENERAL ELECTRIC	
Gibson Crown	23.50
KODAK AI	9.50
B1	3.00
Clip-on	6.25
KALIMAI Pal	3.75
Deltac	12.50
KODAK Kodalux	14.95
Kodak L	16.75
KONICA	
NIKON	
Woodward Super	
Director	13.75
SEKONIC	
Master Pet	3.50
Polaroid Pet	3.50
L-6	4.95
L-8	6.30
L-12	7.45
L-21	8.95
L-38	8.95
Bowley S	21.90
Brooklyn YS	21.90
SIXTOMAT X-3	18.50
SPECTRA	97.50
WALT EV-LV	4.75
Color Meter	28.25
Photo Master	4.50
Direct F Stop	4.50
Coronet B1	7.50
Corona	7.50
WESTON	13.50
Meister III	21.50

* Please send special \$25 per camera coupon for all latest lens cameras equipped with 35mm film. Price includes shipping charges. * 35mm film can't types up film and white prints on film according to manufacturers' instructions. * Printing cost on Duplicates.

Name _____
Address _____
City _____
Phone _____ Zone _____ State _____

**TRADE YOUR OLD CAMBIA
NOW - WE ARE OFFERING
THE HIGHEST TRADE-INS
FOR YOUR EQUIPMENT.**

Please send special \$2 Page
Catalog with all the Latest in
Camera Equipment. Also
send along Bargain Film
Price List with Savings up
to 33 1/3% on all types of
Black and White and Color
film and manufacturers.
Large discounts on Develop-
ing, Printing and Enlarging.

Sensational Value!



ROYAL 1.9

BRAND-NEW!

With built-in exposure meter, seven element f1.9 lens, 9-speed shutter to 1/500th & B; MVX synchr. for flash & strobe; selftimer; coupled rangefinder; luminous viewfinder with bright frame; single-stroke lever; rapid rewind; accessory shoe; etc.
Comp. List \$99.50
Leather Eveready Case ONLY \$4.95
Royal f2.8 with built-in meter, f2.8 50mm, 5-elem. coated lens. List \$62.95 **ONLY \$33.95**

DIRECT
Import Co. brings you

AMAZING SAVINGS

on

ROYAL 1.9

FINEST IMPORTS

GUARANTEE

Full Money-back Guarantee with 15-day return privilege. All merchandise BRAND-NEW, except where listed otherwise. All prices FOB New York. Add approx. postage. On COD send 20% deposit please!



SENSATIONAL SAVINGS!



BEAUTY SUPER 'L'

Built-in Exposure Meter with newest plug-in Amplifier Fast f1.9/45mm coated lens.

- Cross-coupled LVS shutter, speeds to 1/500th
- Full MX flash synchronization
- Coupled Range/Viewfinder w/parallax correction
- One-stroke rapid film wind, shutter cocking exposure count.
- Plus many deluxe features

Reg. List \$99.50
Now—at the LOWEST PRICE EVER **\$49.50**

Leather Eveready Case only \$4.95

BEAUTY Super f2

with f2/45mm lens, speeds to 1/500th, coupled range/viewfinder single-stroke film wind, etc.
Compar. List \$79.95
Eveready Case only \$4.95 **Now! At the lowest price ever. ONLY \$29.95**

PETRI

GREEN-O-MATIC • Latest Modell

view & focusing system—autom. parallax comp. MXV shutter to 1/500 plus other deluxe features

With f1.9 lens	With f2.8 lens
List \$79.95	List \$59.95
Case only 8.50	Case only 6.95

49.50 **39.95**

COMPLETE Your EXAKTA,

Exa, Praktica, Pentacon, Contax D, Praktina

f2.8/135mm TELEPHOTO preset diaphragm, hi-speed lens, helical focus mount. List \$89.95

ONLY \$29.95

f3.5/135mm, 4 element, P. S. List \$79.95 **ONLY \$24.45**

SAVE



TANACK IVS

List \$169.50 **\$69.95**

FREE lens hood & sunshade! f2/50mm lens alone \$34.95

E. R. Case 4.95

Luxury 35mm w/interchangeable lens system (Leica thread) • Tanar hard ctd. 6-elem. f2/50mm • Built-in synchr. for flash, strobe • Coupled Range/Viewfinder • Focal plane shutter, 12 speeds to 1/500 • Autom. filmwinding & shutter cocking.

SENSATIONAL OFFER!

BRAND-NEW TANACK IVS

List \$169.50 **\$69.95**

FREE lens hood & sunshade! f2/50mm lens alone \$34.95

BRAND-NEW UNUSUAL VALUES

Increase coverage of your camera with **AUX. TELEPHOTO & WIDE ANGLE**

Lenses, hard coated, color-corrected for all models 35mm Aires, Petri, Ricoh, Olympus, Retina, Minolta, Argus, Contaflex, Beauty, Pax M2 M3, etc. Fit into filterholders. Specify camera when ordering.

Aux. Telephoto or W.A. with leather case. Fits Ser. V adapters \$ 8.95
Fits Ser. VI adapters 12.95
Matching Tele or W.A. Viewfinder 3.95

SET of Aux. Tele & W.A. lenses with viewfinder & leathercase. Fits Ser. V adapters \$21.95
Fits Ser. VI adapters 24.95

Terrific Savings!

Brand-New FULLY AUTOMATIC 2 1/2 x 2 1/2

Famous Make Twin Lens Reflex

10 shutterspeeds to 1/500 sec. Fully automatic film advance & shutter cocking, famous f3.5/80mm 4-elem. coated taking lens, f3.2/80mm viewing lens, MX Flash Synchro. Eye-level sportsfinder, brilliant magnifier, double exp. & double exp. prevention devices.

List \$75.50 **Slashed to ONLY \$39.95**

Case list. \$10.00 — **ONLY \$4.95**

Brand-New Photo-Electric EXPOSURE METER

Super-sensitive for still & movie cameras, LV-20; ASA 3-1600; incl. leather case. List \$8.45 **ONLY \$4.95**

CLIP ON MODEL

fits all popular 35mm; ASA to 1600; incl. leather case. List \$8.95 **ONLY 4.95**

METER for all movie cameras, precision-built; with case. List \$8.95 **ONLY \$4.25**

YOURS FREE! Bargain-packed Bulletin with sensational "discount" values of finest imported cameras and accessories.

SEND FOR IT TODAY!

RUSH COUPON!

Rush Bargain Bulletin to _____

Name _____ Address _____ City _____ State _____

Brand-New Import! High Power! Coated Prism Binoculars

All center focus

List	Special
6x30 CF 31.50	14.50
7x35 CF 33.50	16.95
7x50 CF 39.00	19.95
8x30 CF 33.50	15.95
10x30 CF 49.95	24.95
16x50 CF 54.95	28.95

FREE genuine leather case & Strap. Add 10% F. & S. tax.

Brand-New-Bazooka Sharp 200mm F3.5

5 ELEMENT

Practica, Exakta, Pentacon, Heiland Pentax, etc.

List Price \$149.50 **79.50**

Brand-New Import! High Power! Coated Prism Binoculars

All center focus

List	Special
6x30 CF 31.50	14.50
7x35 CF 33.50	16.95
7x50 CF 39.00	19.95
8x30 CF 33.50	15.95
10x30 CF 49.95	24.95
16x50 CF 54.95	28.95

FREE genuine leather case & Strap. Add 10% F. & S. tax.

DIRECT IMPORT CO.

174 Fifth Ave., New York 10, N. Y. Dept. M-82

DISCOVERY

(Continued from page 79)

Travel can do more than broaden one's interests. In Lew Tilley's case it was responsible for a complete change of occupation. In 1952, on a sabbatical leave from teaching at the Colorado Springs Fine Arts Center, Tilley planned to spend the year painting in Mexico. But he had a camera with him, which he intended to use to record outstanding examples of Mexican art.

Tilley found that the art in Mexico wasn't confined to museums. "It spills over into the street and is lived by the people. I was fascinated by them—the way they looked and the way they lived." To express what he felt, Tilley turned from painting to the more realistic medium of photography.

After his return to the States Tilley worked as a freelance photojournalist. But after a year, he decided that he was not interested in photography as a means of mass communication. For a time he returned to painting and teaching for his livelihood.

Although he quit photojournalism, Tilley did not stop taking pictures. Now he was free to photograph the subjects which interested him in his own way. He began putting still photographs together to form sequences. This led him into motion picture work. He made several commercial films, and is now employed as a writer-director-producer of motion picture commercials.

Tilley adapts his shooting technique to his subject. When he made the landscape on page 78, he studied the exact placement of trees and buildings. He did not shoot directly up the street; he moved to the left to keep the tree on the hilltop from obscuring the background mission. Then he waited and watched for the human figures to fall into place. Finally, when the mules dipped their heads to drink in the stream, Tilley made his exposure.

His approach in making the two photographs page 79 was completely different. The photograph at left is one of a set on a Colorado farm woman. Here Tilley made a number of exposures in rapid sequence.

The photograph right, page 79 is a grab shot. Tilley saw the man coming and pre-focused at about 15 ft. Just as the man passed by, Tilley turned and shot. Here, he was interested in design, not the man's feelings.

As much as possible, Tilley suits his film to the lighting situation. He shoots with Panatomic-X, Plus-X, or Tri-X, develops all in D-76 by time and temperature. As a journalist, Tilley used three Leica M3's; now he uses one, with three lenses: 50, 35, and 85mm.—P.C.

Choose Your Permanent PHOTO LIBRARY

FROM THIS LIST OF BEST PHOTO BOOKS

Satisfaction guaranteed or your money refunded at once.
Complete catalog included FREE in your shipment of books.

ANIMAL, BIRD, AND PET

- 435 Cats, and How I Photo-graph Them, by Spies \$3.95
124 Hunting With The Camera, by A. D. Cruickshank \$4.50
639 Technique of Bird Photography, by Warham \$4.95



ANNUALS

- 68 BRITISH JOURNAL PHOTOGRAPHIC ALMANAC 1959 was \$2.50, now \$2.00
305 (New) The 50 Stars of the USA, U. S. Camera 1960 \$8.95
144 Photomaxima, was \$2.95 now \$2.00
301 PHOTOGRAMS 1960 \$6.95

BEGINNER

- 312 ALL IN ONE CAMERA BOOK, EMANUEL \$2.95
737 (New) Basic Photography, by Weisbord \$1.95
321 How To Develop, Print, & Enlarge \$1.00
669 HOW TO CAPTURE ACTION IN PHOTOGRAPHY, BY DANIELS \$1.95
688 HOW TO TAKE BETTER PICTURES OF YOUR FAMILY was \$3.98, now \$2.50
723 Complete Amateur Photographer, by Boer \$5.95

CAMERA BOOKS

- 508 Aires Guide, by R. Simmons \$1.95
654 (New) Alpa Camera, by Deschin \$4.95
673 ARGUS 35MM PHOTOGRAPHY BY B. MURPHY \$1.95
668 Agfa Manual, by D. Daniels \$1.95
230 Ikoflex Guide, old, was \$1.95, now only \$1.00
216 Bolex B8-C8 Guide, by G. R. Sharp \$1.45
93 Bolex H16 H8 GUIDE, BY A. SURGENOR \$1.95
52 (New) CONTAFLEX WAY, BY H. FREYTAG \$4.95
66 CONTAFLEX GUIDE, BY W. D. EMANUEL \$1.95
204 CONTAX WAY, BY H. FREYTAG \$4.50
692 Contax Guide, by Emanuel \$1.95
162 Exakta Photography, by J. Deschin \$4.95
278 (New) EXAKTA-EXA GUIDE, BY EMANUEL AND ROTHSCCHILD \$1.95
70 EDIXA REFLEX GUIDE, BY W. D. EMANUEL \$1.95
619 (NEW) FUJICA GUIDE, BY COOPER \$1.95
614 (NEW) HASSELBLAD PHOTOG., BY L. BARRY \$3.95

- 148 (New) LEICA GUIDE, ROTHSCCHILD AND EMANUEL \$1.95
327 MINOX GUIDE, BY W. D. EMANUEL \$1.95
613 (New) MINOLTA MANUAL, BY J. D. COOPER \$3.95
667 KONICA POCKET HAND BOOK BY HERZ \$2.95
306 NIKON MANUAL, BY G. B. WRIGHT, was \$5.95, now \$2.75
670 MINOLTA-16 CAMERA GUIDE, BY J. D. COOPER \$1.95
392 Praktina Praktica Manual, by K. Tydings \$2.95

642 GUIDE TO ROLLEI PHOTOGRAPHY, BY F. HENLE, was \$6.75, now \$5.00

- 145 ROLLEI GUIDE, BY W. D. EMANUEL \$1.95
261 REGULA GUIDE, BY W. D. EMANUEL \$1.75
112 RETINA REFLEX GUIDE, BY W. D. EMANUEL \$1.95
217 RETINA WAY, BY O. CROY \$4.95
142 RETINA GUIDE, BY W. D. EMANUEL \$1.95
332 35MM CAMERA RATING GUIDE, BY H. KEPPLER \$1.95
465 VITESSA GUIDE, BY W. D. EMANUEL \$1.25
628 (New) VITOMATIC GUIDE, BY EMANUEL \$1.95

482 YASHICA GUIDE, BY R. LOWELL, new ed. \$1.95

CHILD & BABY

- 46 How To Photograph Your Child, by Hoban and Judge \$1.00
6 CHILD PHOTOGRAPHY MADE EASY, BY J. SCHNEIDER \$4.50



COLOR

- 373 Anscochrome & Ektachrome Home Processing, by R. Bagby \$1.95
684 (New) Eye, Film and Camera in Color Photography, by R. M. Evans \$8.95
718 (New) Make Your Own Color Prints, by R. Bagby \$4.95
743 (NEW) SUCCESSFUL COLOR PHOTOG., BY C. L. THOMPSON \$1.95

COMPOSITION

- 708 Composition Guide, by A. Wagg \$1.95
37 Composition Simplified, by Gabriel \$2.00
154 Art and Visual Perception \$10.00

DEVELOPING, PRINTING, ENLARGING

- 675 BETTER PRINTS, was \$3.50, now \$2.00
25 LOOTENS ON ENLARGING & PRINT QUALITY \$4.95
382 COMPLETE ART OF PRINTING & ENLARGING, BY O. R. CROY \$5.00
661 Kodak Master Darkroom Data Guide \$2.95
XX Making Effective Photographs, was \$4.75, now \$3.00
231 Photo Darkroom Guide, by Hertzberg \$1.95
384 DEVELOPING, BY C. I. JACOBSON \$4.50
168 (New) 35MM Negatives and Prints, by Satow \$1.95

EXPOSURE

- 339 Guide To Perfect Exposure, by Wright \$1.95
483 EXPOSURE, BY W. F. BERG \$5.00
742A Exposure Record, by A. Adams \$2.95
747 Exposure Manual, by J. F. Dunn \$7.50

FIGURE

- 10 Figure Studies, by Henle \$3.50
83 GLAMOUR IN YOUR LENS, BY J. MACGREGOR \$1.95
119 Guide to Photographing Women, by R. Hamli \$1.95
62 FORM & FIGURE, BY P. BASCH \$5.95
84 How To Pose The Model, by Mortenson \$4.95
163 How To Shoot For Glamour, by C. Bakal \$2.95
727 Photo Et Propos Sur Le Nu, New Ed. \$3.95
716 NUDE PATTERN, BY DE DIENES \$4.95



FILTERS

- 78 FILTER GUIDE, BY N. ROTHSCCHILD & C. WRIGHT \$1.95

LIGHTING

- 744 (NEW) SUCCESSFUL FLASH PHOTOG., BY L. A. MANNHEIM \$1.95
735 (New) Lighting In Photography, by Simmons \$1.95
175 AVAILABLE LIGHT, BY H. KINZER \$1.95
186 AVAILABLE LIGHT AND YOUR CAMERA \$5.00
588 GOWLAND'S GUIDE TO ELECTRONIC FLASH \$1.95

MOVIES

- 131 Lens Techniques for Color Movie Magic, by G. H. Turner \$1.95
- 449 How To Take Better Movies, by P. Gowland \$2.50
- 146 OFFICIAL 8-16MM MOVIE CAMERA AND PROJECTOR RATING GUIDE, MATZKIN \$1.95
- 72 Tinting Your Color Movies, by Moore \$1.95
- 135 Editing Your Color Movies, by G. W. Cushman \$1.95
- 618 (New) BETTER ELECTRIC EYE MOVIES, BY MATZKIN \$1.95
- C Cine Film Projection, was \$3.50, now \$2.00
- 712 (New) Complete Technique of Making Films, by Monier \$6.00



- 330 (New) MOVIE TECHNIQUES FOR THE ADVANCED AMATEUR, BY REGNIER AND MATZKIN \$4.95
- 109 HOME MOVIE SCRIPTS, was \$1.50, now \$1.00
- 91 How To Direct, was \$1.75, now \$1.00
- 693 (New) Home Movies Made Easy \$3.95
- 499 How To Title, by Minter \$2.50
- 647 (New) Principles of Cinematography, by Wheeler \$12.75
- 265 HOW TO PROCESS, BY L. WHEELER \$1.75
- 243 HOW TO ADD SOUND, BY D. M. NEALE \$2.50
- 61 HOW TO DO TRICKS, BY J. CAUNTER \$1.95
- 615 How to Shoot a Movie Story \$1.95
- 179 Technique of Film Animation, by Hales and Manvell \$10.00
- 515 TECHNIQUE OF FILM EDITING, BY KAREL REISZ \$7.50
- 110 TV and Film Production Data Book \$6.95

OPTICS

- 350 Photo Lens Manual and Directory, by C. B. Neblette (Cloth \$3.50) \$1.95
- 207 PHOTOGRAPHIC OPTICS, BY A. COX \$5.75
- 694 Lens Testing Chart, by K. Tydings \$1.95
- 477 Wide Angle and Telephoto Lenses \$1.95

PICTURE BOOKS

- 535 (New) Aaron Siskind Photographs \$12.50
- B Better Prints, was \$3.50, now \$2.00
- 690 (New) POLAROID PORTFOLIO, BY J. WOLBARST \$5.95

PORTRAITURE

- 60 Fred Archer On Portraiture \$5.75
- 75 PORTRAIT GUIDE, BY E. BENNETT \$1.95
- 143 PRACTICAL PORTRAIT PHOTOGRAPHY, BY FALK AND ABEL \$6.95
- 705 (New) CAMERA PORTRAITURE, BY H. WILLIAMS (Feb.) \$5.95



Get Modern Photography At Special Price!

Full year's subscription to Modern Photography given at special price with every book order. Just circle MP-5 in the coupon and add \$2.87 to your remittance.

PROFESSIONAL, COML.

- 114 HOW TO SHOOT WEDDINGS, BY M. K. ARIN \$3.95
- 440 Candid Wedding Photog., by Tydings \$1.95
- 167 WHERE & HOW TO SELL YOUR PICTURES, BY A. W. AHLERS \$1.95
- 147 MY CAMERA PAYS OFF, BY O. SWEET \$4.95

REFERENCE, SCIENTIFIC

- 733 FUNDAMENTALS OF PHOTOGRAPHIC THEORY, BY JAMES AND HIGGINS \$7.50
- 676 (New) Astronomical Photography at the Telescope, by T. Rackham \$7.50
- 651 CLOSE RANGE PHOTOGRAPHY \$4.50
- 311 PHOTOGRAPHY & THE LAW, BY SARBIN & CHERNOFF \$1.95
- 311A (Same, cloth binding) \$3.50
- 658 (New) Photomicrography, by R. Allen \$9.00
- 626 (NEW) PHOTOGRAPHIC CHEMISTRY, BY P. GLAFKIDES \$21.50
- 101 MEDICAL PHOTOG., was \$15.00, now \$5.00
- 657 (New) Microphotography, by G. Stevens \$8.50
- 106 AMATEUR PHOTOMICROGRAPHY \$3.95
- 468 (New) How Photography Works, by H. J. Walls \$8.50
- P Press Photography In Practice, was \$15.00, now \$10.00
- 643 (New) Manual of Photogrammetry \$12.50
- 372 ULTRAMINIATURE PHOTOGRAPHY, BY J. D. COOPER was \$3.95, now \$3.00
- 85 Ilford Manual by Horder \$8.00
- 253 (New ed.) Photo Lab Index \$19.95

RETOUCHING

- 102 MANUAL OF AIRBRUSH TECHNIQUE, BY C. TOBIAS \$2.00
- 95 Retouching Negatives & Prints, by West \$1.95



TAPE RECORDING

- 678 (New) Techniques of Magnetic Recording, by J. Tall \$7.95
- 713 Ribbons of Sound, was \$3.50, now \$2.50
- 617 Grundig Book, by Purves \$2.95

TEXT BOOKS

- 25 LOOTENS ON ENLARGING & PRINT QUALITY \$4.95
- 27 PHOTOJOURNALISM, PICTURES FOR MAGAZINES & NEWSPAPERS, BY A. ROTHSTEIN, was \$5.95, now \$3.95

35MM

- 672 IMPROVED 35MM TECHNIQUES, BY P. JONAS \$3.95
- 739 (New) 35MM, by Matheson \$1.95
- 79 35MM PHOTO TECHNIQUE, new ed., BY H. S. NEWCOMBE \$4.50
- 332 (New) 35MM CAMERA RATING GUIDE, BY KEPPLER \$1.95

MISCELLANEOUS

- 466 Gallery 1, was \$3.95, now \$3.00
- 82 Photography with Graflex 22, was \$3.00, now \$1.50
- 130 Single Lens Reflex, by Cooper \$1.95
- 100 Pictures In A Minute, Wolbarst, cloth, was \$3.95, now \$2.50
- 756 (New) Films and Their Uses, by Wooley \$1.95
- 117 Wegee's Creative Camera was \$4.95, now \$3.95
- 190 Camera Repairman's Handbook \$5.95
- 706 (New) ABC's of Camera Repair \$3.95
- 740 MAKING LANTERN SLIDES AND FILM STRIPS, BY C. D. MILNER \$3.00
- 107 ALL THE PHOTO TRICKS, BY E. SMITH \$3.95
- A Audio Reproduction, was \$3.50, now \$2.00
- 641 Photography In Astronomy, by E. Selwyn \$2.75
- 627 (NEW) AERIAL PHOTOGRAPHIC INTERPRETATIONS, BY D. R. LUEDER \$17.50
- 741 PHOTOGRAPHS AND THE PRINTER \$3.00
- S Stereo Realist Manual, was \$6.00, now \$2.00
- 227 Revere Stereo \$1.95
- 458 Picture Making With The Reflex, by H. S. Newcombe \$4.95

- T Three Dimensional Photography, McKay, was \$5.95, now \$3.00
- R Famous Photographers Tell How (a long play record) \$4.95

At your camera or book store or from AMPHOTO, 33 West 60th St., New York 23, N. Y.

AMPHOTO

33 West 60th, New York 23, N. Y. Amount Encl. \$

In Canada: Visual Equipment Co., 146 Bates Rd., Montreal 8, Quebec (add 10% for Canadian shipments).

Please send me postpaid the books whose numbers I write below.

I enclose ☐ Money Order ☐ Check ☐ Send C.O.D. (\$1.00 deposit required). Postage extra. Minimum C.O.D. order \$10.00

MP-5

Name _____

Address _____

City _____

State _____

2-00 ALL ORDERS ARE SHIPPED POSTPAID. Add 3% sales tax with orders for N. Y. City delivery; add 10% per title for delivery outside U.S.A., except APO's. Allow approximately two weeks for delivery. SATISFACTION GUARANTEED! If not satisfied return books within 5 days and money will be refunded.

make retouching clean, crisp & easy

NEGA-FILE's retouching desk features a tilt-able mirror in the bottom of the chest which reflects the light thus assuring brightly lighted negatives including 8 x 10's. Made of kiln-dried hardwood the desk is 4½ x 11 x 13. Easily portable and snugly compact. Flashed opal glass slightly additional.

ALSO IDEAL FOR USE IN:

- Sorting Slides
- Tracing
- Lettering
- Viewing

Send for FREE
Catalog of 200
photo products.

THE NEGA FILE COMPANY

NEGA FILE

DOYLESTOWN, PENNSYLVANIA

\$20.95

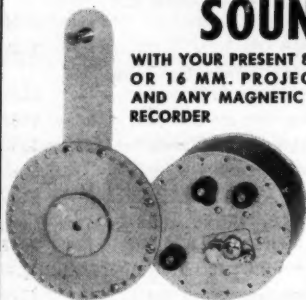
with mask &
ground
glass

SOLD AT BETTER DEALERS



AMATEUR-PROFESSIONAL-INDUSTRIAL SYNCHRONOUS SOUND

WITH YOUR PRESENT 8 MM.
OR 16 MM. PROJECTOR
AND ANY MAGNETIC TAPE
RECORDER



The Synchronmark SYNCHRODAPTER, illustrated above, is a low cost adapter which slips onto your present movie projector just like a reel of film and controls the speed of the projector to synchronize it with any standard magnetic tape recorder. You can readily add narration, background music, sound effects, etc., to your existing or future films. No magnetic stripping or other special treatment of the film is required, and you get the full fidelity sound of your tape recorder.

Accessories for obtaining perfect lip-synchronization also available.

The optional Synchronmark Synchronmark Tape Editing System makes it possible to edit your film and tape together without loss of synchronization.

Write for free catalog giving prices and full specifications.

SYNCHROMARK MFG. CO.

P.O. Box 1113, Washington 13, D.C.

1" Model \$4.95

STATICmasters
ACCEPTED PHOTOGRAPHIC TOOLS

Proven the Best for removing static-electricity, dust and lint from negatives, transparencies, lenses and records.

Polishing Strip does the trick

Buy STATICMASTERS at photographic or hi-fi dealers or order direct - sent postpaid, cash with order

STATICMASTER Record Brush for Cleaning hi-fi Records the Dry Easy Way \$14.95

NUCLEAR PRODUCTS CO.
10177 E. Rush St. El Monte, Calif.

3" Model \$9.95

THE ART CENTER SCHOOL



Be a Professional Artist with the Camera

Art Center's Faculty of practicing designers, illustrators, photographers can help you develop taste & professional picture sense as you learn advanced techniques of the camera. 8 semesters to B.P.A. deg. Accred. Coed. Vet apprvd. Begin training in Feb., June or Sept. semester. For catalog and application form, write Mr. Mills, 5353 W. 3rd St., Los Angeles 5, California

Your COLOR FILMS DESERVE THE BEST PROTECTION!

You've Invested A Lot of Time, Effort, and Money in Them!

It's **EMDE** FOR THE BEST
in ALUMINUM and GLASS BINDERS

Only COMPLETE Line of Binders for

2x2 Kodak Ready mounts	2 1/4 sq. Aluminum Masks
2x2 Ansco & Seary Masks	3 1/4 x 4 Color Films (3) Masks
2x2 Aluminum Foil Masks	3 1/4 x 4 Lantern Slide Plates
2x2 Masks & Glass for Airquip	Stereomount Aluminum Masks
2x2 Super Slide Glass for Airquip	Stereomount Masks & Frames
2x2 Super Slide & 127 Films	Kodak Stereo Paper Masks

At all better camera stores. Write for FREE sample and catalog.

EMDE PRODUCTS • 2040 Stoner Avenue, Los Angeles 25, Calif.

Photography

for PLEASURE or PROFIT
Learn at home. Spare time. Practical basic training. Long-established school. Many have earned while learning. Send coupon below for free booklet, "Opportunities in Modern Photography," and full particulars.

AMERICAN SCHOOL OF PHOTOGRAPHY
835 Diversey Parkway Dept. 1942 Chicago 14, Illinois

Send booklet, "Opportunities in Modern Photography," full particulars and requirements.

Name..... Age.....

Address.....

City..... Zone..... State.....

TWO LIGHT MOVIES

(Continued from page 94)

8mm cameras, 25mm for 16mm) with Kodachrome. However, exposure depends upon the distance between lights and subject. The nearer the lights to the subject, the smaller the aperture required for adequate exposure. Getting the right exposure with photofloods is not difficult. There are at least two dependable ways for determining exposure with this month's lighting arrangements. If both photofloods are used together as the main lighting, as in photo No. 6, page 95, the little slip of paper in every film box will provide adequate exposure information.

If lights are not at equal distances from the scene, use an exposure meter. With a reflected light meter, take a close-up reading of shadow and highlight. If the two readings are no more than one f-number apart, set the lens aperture between the two openings.

If the difference between highlight and shadow is greater than one f-number, take the highlight reading and open the lens about one half stop more than indicated to obtain shadow detail.

Next month, MODERN will have an article on adding a third light to your movies, and on getting better results with your barlight.—M.A.M.

35MM

(Continued from page 46)

tridge lightproof. Film sensitivity of this order has its disadvantages, too.

But, let's suppose that all the problems have been solved, more or less. What would we have? A simple-to-operate, low-cost camera which could take pictures almost anywhere, a camera almost foolproof in operation, yet capable of a few tricks which not even expensive present-day cameras can perform.

I don't say that such a camera design would do anything to improve pictures artistically or visually. But it would solve most of the mechanical operating problems which now confront the average picture taker. It would open to everyone picture opportunities now reserved for the relatively few skilled camera users. And it would all be a logical outgrowth of a high quality film with speeds in the 3,000 or 6,000 range.—THE END

IN NEXT MONTH'S MODERN

Beginning the controversial new department that answers all the embarrassing photographic questions.

121

PHOTOGRAPHY



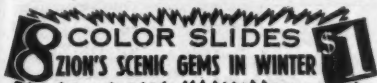
STANRITE SUPERPOD
GEARED TWO WAYS...
FROM **\$17.95**

Horizontal gear for smooth movie panning. Geared for fast elevation up-down action. Extra 90° tilt on pan-head. Ball level, many new features that have never been offered on any tripod before.

WRITE FOR FREE CATALOG
On Tripods, Enlargers 8mm to 4x5, Darkroom & Copy Equipment

TESTRITE INSTRUMENT CO.

115 MONROE STREET NEWARK 5, N.J.



8 COLOR SLIDES
ZION'S SCENIC GEMS IN WINTER
Zion National Park is noted for scenic grandeur. We have added this new set of superb scenic views of Zion in Winter. Very unusual 8 Color slides \$1.00. Other sets available on Zion Canyon.
400 Other Sets SLIDE CO., BOX 1031, CANTON, OHIO



The Film Developer of the Pro's

Ultra Fine Grain film developing in 5 minutes with new liquid Ethol U.F.G. In ready-to-use quart size. NOW do more with your negs than you ever dreamed possible.

At your dealer's or by mail
Developer, \$1.75 qt.
Replenisher, \$2.00 qt.
PLYMOUTH PRODUCTS
1770 W. Bertone, Chicago 13, Ill.

FASCOLOR THE COMPLETE SERVICE

- ★ Slides, Movies, Stereos and Color Snapshots
- ★ Complete Print and Enlargement Service
- ★ Genuine Kodak Processing for Kodachrome, Kodacolor, Ektachrome
- ★ Special Services: Duplicate Slides, Movies, Prints from Movies
- ★ Factory Fresh Color Films. No Re-spools

Write for new handbook catalog and mailers

FASCOLOR SERVICE, INC.
Rm. 302 Fulmar Bldg., Box 86, Rochester 1, N.Y.
World Photographic Center

AMAZING NEW
PRECISION EXPOSURE METER
FOTO-METER MODEL 92

CALIBRATION

ASA Index from 1.0 to 20,000
F-stop from 1 to 64
Lens speeds from 1/2500 to 1/500 sec.
Shutter at 1/2, 1/4, 1/8, 1/16, 1/32, 1/64 and 1/128 Ft-Per
LVS from 1 to 32
Printed on LVS scale



The ideal light meter for any photographer. An entirely new principle of measurement, making it possible to carefully adjust small areas in such scenes as subject, and give exposure determinations with exacting precision. But just another meter to give an educated guess. Perfect for color and available light shots.

Price \$47.50

including Case

SEE YOUR DEALER OR WRITE
FOTOMATIC CORP. Box 22115

Indianapolis 22, Ind.

NEW! 8mm/16mm MOVIE PROCESSING UNIT FOR COLOR OR B&W FILM



SUPERIOR COLOREEL
Of Unbreakable, Non-Corrosive Plastic
\$32.50

Now! Process your home movies on this compact, easy-to-store plastic processing reel. Holds up to 110 ft. of 16mm or 8/16mm Color or Black & White film. Uses less than 1 gallon of solution. Disassembles easily. Will not wear out, break or corrode. Complete instructions for Color and B&W processing. Wgt. - 5 lbs., f.o.b., Chicago.

BULK COLOR FILM FOR HOME PROCESSING
Factory fresh Anscochrome in 16mm or 8/16mm outdoor or indoor type (not superfast!) is available to movie fans who do their own processing. Simple! Exciting! Fun! Complete instructions included with chemical kits.

	ASA 32	ASA 100
Ansochrome		
100 Ft. 8/16mm	\$ 9.75	\$ 9.50
200 Ft. 8/16mm	\$ 18.50	\$ 18.50
100 Ft. 16mm	\$ 7.80	\$ 8.50
200 Ft. 16mm	\$ 14.00	\$ 16.00

When ordering be sure to specify Outdoor or Indoor.

PROCESSING CHEMICALS

Just add water. Instructions included. For B&W Reversal 1/2 gal. --- \$2.50 1 gal. --- \$3.50 Ansochrome Chemical Kit 10 oz. --- \$1.50 1 gal. --- \$7.50

SATISFACTION GUARANTEED

8mm and 16mm Movie Enthusiasts! Send 10c for Movie Maker's Manual of 8mm, 16mm, B&W and Color film, home processing and editing equipment, hints, tips and formulas for home processing movie film.

SUPERIOR BULK FILM CO.
442-44 N. Wells St. • Dept. MP-2
Chicago 10, Illinois



8mm or 16mm Movie DUPLICATES

* from your originals... **11c per foot** *

KODACHROME COLOR or BLACK & WHITE

Protect your valuable originals, run duplicates

8mm Enlarged to 16mm. 14c per finished foot
16mm Reduced to 8mm. 11c per finished foot

*Mail us your original films with cash, check or money order, and we guarantee the BEST duplicates possible. QUICK SERVICE, TOP VALUE, SATISFACTION. Minimum Order \$5.00

Hollywood MOVIE LABS, Dept. M
12522 Ventura Blvd. Studio City, California

FG7 for all your films!

AMAZING NEW CONCENTRATE!



1. Fine grain in 4 minutes
2. Normal speed development
3. Available light
4. Electronic flash
5. Thin emulsion films
6. "One use" development
7. Royal X

16 oz. \$9.99, 1 qt. \$1.75, 1 gal. \$6.75

EDWAL SCIENTIFIC PRODUCTS CORPORATION

420 West 111th Street • Chicago 28, Illinois

P&J COLOR PRINTS

8x10- \$1.50 EA.

From 1/2 35mm to 4x5 Trans.

COLOR FILM PROCESSING

Anso, Ansochrome, Ektachrome 20 exposure (mounted) \$5mm 120-620 \$100 Roll

35mm Slide Duplicating 25c ea. Mtd. Minimum Order \$2.00. No C.O.D.

35mm Kodachrome 20 Exp. Roll \$1.40 Mtd.

P&J COLOR PRINTS

P.O. Box 46125 • Dept. S • Los Angeles, California

MOONGLOW COLOR PRINTS

Custom Color Printing

Any of same size	1	6	12	25
2 1/2 x 3 1/4	25c ea.	22c ea.	20c ea.	18c ea.
3 1/4 x 4 1/2	50c ea.	45c ea.	40c ea.	35c ea.
4 x 5	80c ea.	75c ea.	70c ea.	65c ea.
5 x 7	85c ea.	80c ea.	75c ea.	70c ea.
8 x 10	1.75 ea.	1.50 ea.	1.25 ea.	1.00 ea.
11 x 14	4.50 ea.	4.25 ea.	4.00 ea.	3.50 ea.
16 x 20	10.00 ea.	9.75 ea.	9.50 ea.	9.00 ea.

All Film Handled with Care

2c and 3c XMAS FOLDERS and ENVELOPES.....10c ea.

35c discount on all print and dupe orders over \$50.00

COLOR FILM PROCESSING
35mm Ansochrome, Super, Ektachrome
20 Exp. \$1.00 Mtd. 36 Exp. \$1.75 Mtd.
120, 137, 630 \$1.25 ea. 11x14 \$1.25 Mtd. \$1.25 Mtd.
KODACHROME PROC 20 Exp \$1.40 Mtd. 36 Exp \$2.45 Mtd.

35mm. to 35mm. COLOR SLIDE DUPLICATES
1-0 \$2c ea. 10-20 \$1c ea. 21-50 \$1c ea. 51-100 \$1c ea.

INQUIRIES FROM HOME PORTRAIT STUDIOS WELCOMED

Fresh 35mm. RELOADS
Ektachrome, Ansochrome, Kodachrome
1-0 \$1.30 2-10 \$1.25 11-20 \$1.20 21-50 \$1.20 51-100 \$1.20 101-200 \$1.20 201-300 \$1.20 301-400 \$1.20 401-500 \$1.20 501-600 \$1.20 601-700 \$1.20 701-800 \$1.20 801-900 \$1.20 901-1000 \$1.20

KODACOLOR PRINTS
Approx. 3x3 \$3c ea. 8x10 \$3.25 ea. 5x7 \$3.25 ea. 11x14 \$3.25 ea. 16x20 \$3.25 ea. Kodacolor Proc. \$9c per roll

MOONGLOW COLOR PRINTS
P. O. Box 75622-Sanford Station
Dept. M Los Angeles 5, Calif.

Sort Your Slides the EASY WAY with a



SLIDE-SORTER

H. E. GEIST CO. Satisfaction Or Money Refunded

2140 W. 25th St., Cleveland 13, Ohio
Send Check or Money Order • No C.O.D.'s

INTRODUCTORY OFFER

FIRST ORDER ONLY

COLOR FILM PROCESSING 50% OFF

KODACOLOR FILM Developed and Printed 8 exp. \$1.70 12 exp. \$2.35

KODACHROME MOVIE FILM 8 mm roll 85c 16 mm roll \$2.10 8 mm mag. 70c 16 mm mag. 85c

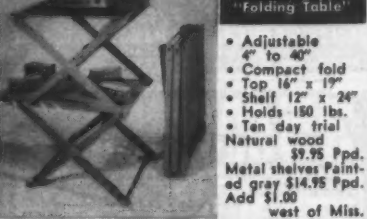
KODACHROME ANSOCHROME or EKTACHROME 20 exp. 25mm processed and mounted... 127, 120 and 620 55c 85c

Send your film to us now. Write for FREE MAILING ENVELOPES and low price lists.

EASTERN COLOR STUDIOS BOX 125 MA BRIDGEPORT 1, CONN.

OCTO PROJECTOR STAND

"Folding Table"



• Adjustable 4" to 40"
• Compact fold
• Top 16" x 19"
• Shelf 12" x 24"
• Holds 150 lbs.
• Ten day trial
• Natural wood
• \$7.95 Ppd.
• Metal shelves Painted gray \$14.95 Ppd.
• Add \$1.00 west of Miss.

OCTO PRODUCTS, INC., Dept. M
48 Miles Ave., Fairport, N. Y.

PHOTO MARKET

4x5 COLOR PRINTS 50¢

COLOR FILM PROCESSING

Anaco, Anscochrome
Ektachrome

35mm 20 Exp.
Mounted, Roll\$1.00

120, 620, Roll\$1.00

Slide Duplicating 25¢ ea.

Color Prints

2 1/4 x 3 1/4	25¢
3 1/4 x 4 1/2	45¢
5x7	1.00
8x10	2.00
11x14	5.00
16x20	12.25

35mm Kodachrome
20 Exp. Roll \$1.40 Mtd.
Minimum Order \$1.50
No C.O.D.

CANYON COLOR CO.
BOX 36536 LOS ANGELES 36, CALIF.

COLOR SLIDE DUPLICATING

35mm Mounted **20¢ EACH**

Finest quality, sharpest reproduction.
One of the West's oldest color slide duplicators.

24 Hour Color Film Processing
Anaco, Anscochrome, Ektachrome, Kodachrome
QUALITY COLOR PRINTING ALSO AVAILABLE
Atkinson/Stadco Color Film Service
7810 Melrose Ave., Dept. M, Los Angeles 46, WE 3-5954

KODACHROME ANSCOCROME PROCESSING AND MOUNTING

35mm 20 exp.\$1.00	16mm magazine\$1.85
35mm 36 exp.\$1.80	16mm 100 ft. Anaco\$2.35
8mm roll\$1.00	16mm roll 100 ft.\$2.35
8mm magazine\$.70	Stereo 15 pair Mtd.\$1.75
	Stereo 28 pair Mtd.\$2.25

Write for catalogue & free mailer.

ACE COLOR LAB

P. O. BOX 275, HEMPSTEAD, NEW YORK

for those who care enough to spend a little more...

ULTRA FINE GRAIN FINISHING

Superb developing and printing to insure perfect prints and enlargements.

SUB-MINIATURE FILMS

Skillful manipulation to ensure best results from Minox, Minolta, Gami, etc.

EXHIBITION ENLARGEMENTS

Composition studies, tone paper selected, special salon mounts.

Send for descriptive brochure, price list and free mailers

PICTORIAL LABORATORIES, INC.
Formerly Pavelle Laboratories, Inc.
16 E. 42nd Street, Dept. M, New York 17, N. Y.

NEW, IMPROVED PHOTO PRESS

- Uniform drying and flattening
- Lightweight cast aluminum
- Ribbed for rugged strength
- Fills all press requirements

Model A 9"x11" 10 lbs.	\$14.75 pld.
Model B 12"x15" 18 lbs.	24.75 pld.

Free literature

KENT METAL PRODUCTS CO.
6771 E. McNichols • Detroit 12, Mich.

WHOLESALE SPECIALS

All Manufacturers—All Agencies

WHY WAIT? Immediate Delivery!

Dealers' Professionals, Drug Stores, Appliance Centers, etc.—Write on Business Letterhead for our SPECIAL PHOTOGRAPHIC WHOLESALE BULLETIN

IT'S FREE

DUMONT CAMERA EXCHANGE EST. 1948
GENTIAN STORES, INC.
150 East 14th St. Dept. 112 • New York 16

35MM DEVELOPING

NOT DOLLAR PRODUCTIONS

SPECIAL ATTENTION GIVEN EACH NEGATIVE!
WRITE FOR FREE MAILER!

Films fine grain developed, varnished to prevent scratching. Enlarged 3 1/4 x 4 1/2, 35 exp. glossy paper \$2.25, 20 exp. roll glossy \$3.50, 1 day service, new film 36 exp. 60¢, 20 exp. 40¢. Minicam Photo Labs., LaCrosse 20, Wis.

WE WILL MEET AND BEAT

HENRY'S CAMERA

MAIL ORDER, INC.

316 WEST 8TH ST. LOS ANGELES

ANY EASTERN PRICES

Every inquiry will receive our prompt and courteous attention.

BRAND NEW—WITH IMPORT CERTIFICATE & GUARANTEE—ANATOMY OF AN EKATKA V X 11 A

EXAKTA V X 11 A BODY ONLY	\$109.50
ORIG. IMAGE PENTAPRISM	25.00
ORIG. IMAGE METERPRISM	44.50
SPLIT IMAGE GROUND GLASS	8.00
ORIG. IMAGE WAIST LEVEL FINDER	12.50
EVER READY CASE EKATKA	7.95
58 MM AUTO BIOTAR F:2	89.50
58 MM AUTO QUINON F:1.9	99.50
50 MM AUTO XENON F:1.9	89.50
50 MM VISO-XENON AUT. F:1.9	119.50

ALMOST ALL OTHER ACCESSORIES NOT LISTED

IN STOCK TOO

4% Sales Tax in Calif. NOTE OUR NEW ADDRESS

Orders subject to prior sale for mail orders only. Ask for our Bargain Rye—it's free

Photography Index

Photography Index is a complete, up-to-date index of articles, new product information, and new books appearing in leading photography publications. The special 1959 edition contains over 3000 entries. It's yours FREE with a one year subscription of four quarterly issues for only \$1.00. Send check or cash to:

PHOTOGRAPHY INDEX

23 Flatbush Avenue • Brooklyn 17, N. Y.

TITLE SLIDES

35mm 2" x 2"

14 BEAUTIFUL COLORS

1. LET'S START THE SHOW

12. INTERMISSION

30. THAT'S ALL, FOLKS

ALL 3 for \$1.00 FREE ILLUSTRATED LIST

Comic, Vacation, Travel and Map Slides

FULL SATISFACTION GUARANTEED

COLONIAL—BOX 247-D—SWARTHMORE, PA.

SEAL PHOTOS IN PLASTIC

For Fun or Profit!

PHOTO-SEAL

Electric Plastic Laminating Kit

Now permanently seal wallet photos, cards, clippings, etc. in clear plastic, yourself. Versatile kit contains 4" x 5" electric sealing press, 2 polish plates, 50 plastic sheets. Safe, portable, easy to operate; thousands in use. Plastic refills available. At your camera store or order direct. Production models also available.

Therm Appliance Mfg. Co., Inc.
630MP S. First St., St. Charles, Ill. **\$14.95**

SAVE ON KODACHROME

PROCESSING

35mm DEV. & MTD. 20 EXP. \$1.75

36 EXP. \$1.75

8mm MOVIE MAGAZINE 75¢

• ROLL \$1.10 •

PROCESSING OF ANSCOCROME EKTACHROME PER ROLL 75¢

Send FILM OR WRITE FOR FREE MAILERS and PRICE LIST

MASTER COLOR LABS
GPO BOX 301 • NEWARK 1, N. J.

KODACOLOR DEVELOPED PER ROLL 70¢

JUMBO PRINTS 25¢

COLOR PRINTS 2 1/2 x 3 1/2 FROM 20¢ YOUR TRANS.

ALL WORK PROCESSED SAME DAY RECEIVED

Slashes 35mm Film Costs

WATSON "DAYLITE" BULK FILM LOADER

Automatic frame counter.

Guaranteed

132 Pg. Photo Catalog 50¢ MP 260

\$11.95

BURKE & JAMES, Inc., 321 S. WABASH AVE., CHICAGO 4

COLOR PRINTS

FROM KODACHROME, ANSCO, AND EKTACHROME

2x3...20¢ • 4x5...45¢
3x4...35¢ • 5x7...1.00

SUPER SLIDES DUPED AT 30¢ EACH.
FILM DEV. ANSCO OR EKTA \$1.00 • KODACHROME \$1.50.

KODACOLOR ROLL DEV. AND PRINTED:

8 EXPOSURE 3 1/2 x 5...\$2.75
12 EXPOSURE 3 1/2 x 3 1/2...3.75
20 EXP. 35mm 2 1/2 x 3 1/2...4.50

STANDARD SIZE PRINT...25¢ EA.
2 1/2 x 3 1/2 PRINT FROM 35mm ONLY 19¢ EA.
MINIMUM ORDER \$1.00. INCLUDE POSTAGE.

WASHINGTON COLOR PHOTO
P. O. BOX 1605 • WASHINGTON 13, D. C.

35mm COLOR SLIDES ON KODAK COLOR FILM BY PROFESSIONAL PHOTOGRAPHERS

• PASADENA ROSE PARADE
• SCENIC • TRAVEL • TITLE
• ANIMALS • EDUCATIONAL

SPECIAL INTRODUCTORY OFFER

By popular demand, we are making available to the public a NEW line of color slides. The originals have been very carefully selected from the libraries of outstanding photographers and the reproduction is being done by a new and exclusive process. You would be proud to show these slides to your friends. Send 25 cents today for a sample slide and a catalog.

MASTERWORKS COLOR SLIDES

1104 FAIR OAKS, SOUTH PASADENA, CALIF.

"SAVE WITH CONFIDENCE" COLOR 19

35mm DUPLICATE SLIDES 2 1/2 x 3 1/2

Each.....20¢
25 or more...17¢
100 or more...15¢

KODACHROME, Anscochrome, Super Anscochrome and Ektachrome processed and mounted 20 & 12 exposure rolls\$1.25

Write for free mailer and complete price list! 1/4 each roll film 1/2 each dollar of other orders. Min. order \$1.00 C.O.D.'s

Colorfax Laboratories, Inc.
1160 M Bonifant Street • Silver Spring, Maryland

Save 50% and MORE! WHILE THEY LAST

Close out specials on these important books.

All brand new.	Was	Now
Making Effective Photographs	4.95	2.00
Manual Airbrush Technique, Tobias	3.50	1.50
How To Make Sun Movies	1.95	1.00
Fritz Henle's Rollei Guide	6.75	5.00
Home Movie Scripts	1.50	1.00
Stereo Realist Manual	6.00	2.00
Medical Photography, Longmore	15.00	5.00
Fritz Henle's Figure Studies	4.50	2.50
Photogrammetry, by Rothstein	5.95	8.00
How To Act For Home Movies, Rose	1.75	1.00
How To Do Movie Tricks, Caunter	1.75	1.00
Three Dimensional Photog. McKay	8.95	3.00
Audio Reproduction, Feldman		3.50
How To Take Better Pictures of Your Family, by Wright	3.99	2.00
Child Photography Made Easy	4.50	3.00
Arith on Pictorial Photography	8.95	5.00
Nikon Manual, by Wright	5.95	3.00
Ultraminiature Photography	3.95	3.00
Zoological Photography in Practice	13.00	10.00
Revere Stereo Guide, by Markus	1.95	1.00
Photomaxima	2.95	2.00
How To Title	1.50	1.00
Rollei B-8, C8 Guide	1.95	1.00
Available Light And Your Camera	3.00	3.50
Better Prints	3.50	2.00
British Journal Almanac	2.50	1.75
Three Dimension Projection Guide	1.95	1.00
Boxer Guide	1.95	1.00
Cine Film Projection, Bombach	3.00	3.50
Professional Cine Photographer	3.50	2.50
Available Light and Your Camera	3.00	3.00
Photography and The Law, Cloth	3.50	2.50

PHOTO BOOK STORE
33 W. 60th New York 23, N. Y.

IT'S THE "FINISH" THAT COUNTS

CHINACOLOR

FINISHED LIKE FINE PORCELAIN

PRINTS

FROM SLIDES—TRANSPARENCIES
3 1/2 x 5 or 3 1/2 x 5.50
5 x 7 1.00 8x10 2.50
FROM KODACOLOR
3 1/2 x 5 or 3 1/2 x 5.50
5 x 7 1.50 8x10 3.25
11x147.49

2 1/2 x 3 1/2
from
35mm Only

Now 19

DUPLICATE

COLOR SLIDES
Each20c
25 to 9917c ea.
100 or more 15c ea.

FILM PROCESSING

Kodachrome
Ansochrome
Ektachrome
Unmounted Rolls \$1
35mm Slides
20 exp.1.25
Superlides1.25
2 1/2 x 3 1/2 Slides 1.25
Free Mailing Bags!

NORMAL 3 DAY SERVICE MINIMUM ORDER \$1.00

CHINACOLOR LABORATORIES

Dept. 6002-B, 715 Kennedy St. N.W., Wash. 11, D.C.

DRAPES-BACKGROUNDS for HIGH FASHION GLAMOUR



BIKINI BATHING OUTFITS
for Outdoor Glamour Shots

HALTER DRAPES
for Studio Glamour Shots

CUMMERBUNDS
FEATHERS-FURS

BACKGROUND MATERIALS

NEW PLASTIC BACKGROUNDS IN
MANY DESIGNS FOR COMMERCIAL
AND INDUSTRIAL PHOTOGRAPHY!

WRITE FOR FREE CATALOG AND PRICE LIST ALSO
ARTIST SUPPLY CATALOG

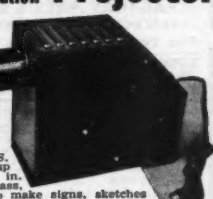
PIERCE CO.

3701 NICOLET AVENUE
MINNEAPOLIS 12, MINN.

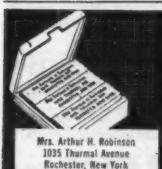
Enlarges Pictures Better! Useful Art Instrument! 100 Times Area Magnification Projector

—Enlarges Pictures,
Printing, & Objects!
—Full Color!
—Readable!

New! Electric
Magnifying Opti-
cal Instrument
projects & enlarges
clippings, pictures,
sketches, objects in full
natural color, correctly
& readable. Project on
wall, screen or table.
MAGNIFIES 100 AREAS.
Enlarges any material up
to 3 1/2 x 5-in. to 32 x 40 in.
For home, school, class,
business, shop use. Also make signs, sketches
easy from any copy. Enamelled steel, 10x7 1/2-in.
high. Quality 2" focusing lens. Operates on
standard 110 volt current. Money back \$4.98 (\$9.98)
guarantee. Price Postpaid \$4.98 (\$9.98)



Johnson Smith Co., Dept. 670, Detroit 7, Mich.
Catalog of 2850 Novelties, Tricks, Photography Items,
Cameras, Science Supplies, Radios, Gadgets 10¢



1000 NAME & ADDRESS LABELS \$1

Your Name and address printed on
1000 finest quality gummed
labels. Padded! Packed with
FREE Plastic GIFT BOX. Mini-
ature size—approx. 1 1/2" by 1 1/2"
—ideal for identifying photos
or slides. Also used on sta-
tionery, books, checks, etc.
1000 only \$1.00. Satisfaction
guaranteed. Handy Labels,
201 Jasperson Bldg., Culver
City, Calif.



325mm f8 TELEPHOTO LENS only 12.95 Postpaid

For all 35mm single lens reflex cameras with focal plane
shutters, such as Zeiss, Praktica, Praktina, etc. Gives
6 1/2 x magnification not 2X. No vignetting. Wt. 8 oz.
Name camera for free literature and photos.

HOLM & JAMER MANORVILLE 2, N. Y.

8mm, 16mm, 35mm FROM CINELARGERS \$19.95

Allows you to make prints from your 8mm or 16mm film
on 35mm film. 8mm—\$19.95. 16mm—\$19.95. New 35mm
model for making 8mm or 16mm prints from 35mm
slides \$22.95.

Write for New Catalog
TESTRITE INSTRUMENT
CO., INC., 138 MONROE ST.
NEWARK 6, N. J.



Sunset COLOR LAB PRINTS

5x7 COLOR PRINTS (from 35mm only) 85c ea.

Color Prints from 1/4
35mm to 4 x 5 Trans.
3 1/2 x 5 1/225c
3 1/2 x 4 1/250c
5 x 71.00
8 x 101.25
16 x 2012.50
Color Slide\$1.40
Duplicating25c

COLOR PRINTS

11x14....4.50 ea.
COLOR PROCESSING
Ansochrome, Ektachrome
35mm-30 exp.1.00
mtg 120-800.....A Roll
35mm-30 Exp.1.00
Kodachrome\$1.40
Min. Order 1.50—No C.O.D.

SUNSET COLOR LAB

Box 46415, Dept. M • Los Angeles 46

NUMBATAB your Color Slides

Numbatabs keep slides in
sequence, right side up
index your stereo slides,
film holders, negatives,
motion picture reels, etc.



NUMBATABS • P.O. BOX 111 • ROCHESTER 1, N.Y. U.S.A. ORDERS PREPAID

De HYPO TURBULATOR PRINT WASHER

Efficiency Plus for Sink or Bathtub.
Prints Kept in Constant Motion.
Professional Results. Nothing to
Rust or Break.



ONLY \$295

SPEED-EZ-ELS

Compact — No Adjustments — Easy
Focusing — No Eyestrain — 6 Popular
Sizes — Budget Priced

2 1/2 x 3 1/2\$1.68
3 1/2 x 51.80
4 x 52.00
5 x 72.25
6 x 72.50
8 x 103.00
11 x 143.50

Complete set only \$17.15. Special sizes
on request. Send for Free Literature.

A. J. GANZ CO.

Los Angeles 24, Calif.
See These Fine Items at
All Better Camera Shops

"THE PROFESSIONAL FINISH" EXCLUSIVE FINE GRAIN

WIDEST 35mm ROLL FILM • BLACK & WHITE
CHOICE M & SERVICES • and COLOR
FREE Price List & Mailers

AMATEUR PHOTOGRAPHIC SERVICES INC.
126 W. 46th St., New York 36, N. Y., Dept. M

Superior Quality at Lowest Cost! COLOR PRINTS 17c

COLOR PRINTS

from
Transparencies:
2 1/2 x 3 1/2 six for \$1.00
(26 for \$3.00)
3 1/2 x 5 six for \$1.50
(30 for \$4.50)
5x7each \$.75
8x10each \$1.50
11x14each \$4.25
MINIMUM
PRINT ORDER \$1.

Processing

Ansochrome,
Super-Ansochrome,
Ektachrome
35mm (20 exp. roll)
developed & mounted.....\$.80
35mm (36 exp. roll)
developed & mounted.....\$1.50
127, 120 & 620 rolls
developed\$.80

The very best in quality, service and workmanship
with Satisfaction Guaranteed. No C.O.D.'s please.

FOX 307-B, BROOKFIELD, ILL.

Automatic Daylight Developing Tank



• Processes up to 400 Ft.
• 8mm-16mm-35mm-70mm
• Movie-X-Ray-Microfilm
• Motor Driven—Portable
• Tough plastic tanks
• Uniform Density Assured
• Guaranteed
Write for Free Literature.

Micro Record Corp. 487-11 South Ave.
Bosson, N. Y.

Few text books pass the 50,000 copy mark. You can be sure those that do are classics. One such is the internationally famous 35mm Photo Technique, by H. S. Newcombe, which has sold 60,000 copies. Many of MODERN's readers who work in 35mm are familiar with this jam-packed, inspiring work. It will be news to all however, that a 13th edition, covering new camera design, color, films, etc., has just made it's appearance, and is now in stock at your camera or book store, or at Amphoto, 33 West 60th, New York 23 (price \$4.50).

COLOR SPECIALISTS

\$1 20 EXP. ROLL with mounting Kodachrome Ansochrome Ektachrome 8mm Movie Roll
8mm Movie Mag.75c
16mm Movie 50' Mag.98c
10mm Movie 100' Roll 2.49
8mm 100' roll (Dolex) 3.89

KODACOLOR \$2.59 8 EXP. ROLL

DEVELOPED & PRINTED
Developing only70c
5 x 7 prints90c
8 x 10 prints2.49
12 Exp. Roll3.29
16 Exp. Roll3.39
20 Exp. Roll3.69

SPEED—QUALITY—ECONOMY

COLOR SPECIALISTS LAB

P.O. Box 401, Church St. Sta., New York, N.Y.

RELOADED 35mm. KODAK TRI-X NEW PLUS X 30c

20 EXP.....30c Ea. 36 EXP.....50c Ea.
Bulk. \$4.25 per 100 Ea. \$3.25 per 100 Ea.

20 EXP. \$1.50

(From fresh factory packed bulk.)
Add 10c per order for postage and packing.

CUSTOM QUALITY FINISHING

20 Exp. Developed & 3 1/4 x 4 1/2 prints. 90c
36 Exp. Developed & 3 1/4 x 4 1/2 prints. \$1.50
8 Exp. roll film. .40c 12 Exp. roll. .60c
20 Exp. Ektachrome — Kodachrome \$1.25
Kodachrome processing 75¢ Prints Ea. 25¢
Individual handling of all film. No continuous
processing used. Finishing shipped postpaid.

EASTERN PHOTO LABS. Dept. "B"

1405 N. Charles St. Baltimore 1, Md.

Hi Fidelity in KODACOLOR High Quality • Speed • Price

KODACOLOR DEVELOPING & PRINTING

8 Exp. 3 1/2 x 5\$2.50
12 Exp. 3 1/2 x 3 1/23.50
20 35mm 3 1/2 x 54.50
Standard size reprints 25¢
5 x 7— 99c • 3 for \$2.75
8 x 10 \$2.49 • 3 for \$7.00
Call. residents add 4% sales tax

No C.O.D. Send check or m.o. Cash refund for
non-prints. Free mail bags sent.

KUSTUMCOLOR

Box 5038 Long Beach 5 Calif.

PHOTO MART . . .

DRAMATIC SUPER-CLOSE-UPS!
with your 35mm, 2 1/4 x 2 1/4 & 16mm camera
500mm(20'') f5.6 CENTURY
Tele-Athena



(Made in U.S.A.)

• Lightweight construction. • Razorsharp definition.
• Precision basic focusing mount. • 10x on 35mm.
Can be quickly adapted to fit Exakta, Alpa, Nikon
Reflex, Canon-Flex, Pentax, Visoflex II, etc.
Not Surplus. Brand New. A \$450 Value @ **\$239.50**
Send for complete Century lens information.
CENTURY PRECISION PHOTO EQUIPT.
10657 Burbank Blvd. No. Hollywood, Calif.

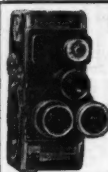
FREE CATALOG

88 Pages—Largest Assortment
PHOTO FRAMES • MOUNTS
• ALBUMS and MAILERS
• PICTURE FRAME HOLDINGS
Fastest Service! Lowest Prices!
INTERNATIONAL SALES CO. Dept. H
414 E. Baltimore St., Baltimore 2, Maryland

PETER GOWLAND'S

Guide To Electronic Flash
Will fascinate and instruct every user of this equipment.
Describes and tells how to use all units,
illustrated with typical Gowland glamour
photos, only. **\$1.95**

At your camera dealer, or from
AMPHOTO
33 West 60th, New York 23, N. Y.



8mm BOLEX OWNERS

Convert your camera
to a 3-lens turret
\$29.95 for B-8 and B-8 VS
Including installation
Also available for B-8L & C-8
Write for detailed information!
LACO PHOTO IMPORT CO.
4018 W. Olympic Blvd., Dept. M1
Los Angeles 19, Calif.

BUY OF THE MONTH

House of 35MM DELUXE GADGET BAGS

Made of Genuine Top Grain Cowhide, Velvet-lined with Chrome trim. Interior partitioned with two filter pockets (12 L. x 9 H. x 5 W). Will accommodate up to 4x5 Press Camera or 16MM Movie Outfit.

LIST \$39.95..... ONLY \$15.95

SEND FOR FREE BARGAIN CATALOG **JAY'S CAMERA EXCHANGE**
Shipped prepaid

KODACHROME EKTACHROME

Also Hi-Speed Ektachrome, Kodachrome & Anscochrome.

Save up to 25% and get highest quality, too! In Rochester, the latest techniques are used. Confidently mail exposed film to PHOTO Town. Quick return to your mailbox. Write for complete discount list, mailer. Enclose 4c stamp.

PHOTO Town, Inc., Box 595, ROCHESTER 2, N. Y.

PROCESSED BY EXPERTS IN ROCHESTER

SPECIAL SALE—MODEL RELEASES

For a limited time only—special sale on model release pads, 25 to the pad. Regular price 25c. 5 pads for \$1.00

Add 3% tax for N. Y. C. delivery
MODERN PHOTOGRAPHY BOOKSTORE
33 West 60th Street New York 23, New York

INDEX OF DISPLAY ADVERTISERS—FEBRUARY 1960

Advertiser	Page No.
ACME COLOR LABS	48
ARGUS	28
AIR PHOTO	100, 121
AMERICAN SCHOOL OF PHOTOGRAPHY	120
ANSCO	2nd Cover
ART CENTER SCHOOL	120
AWON	122
BAJA CORP.	20
BASS CAMERA CO.	18, 17
BELL & HOWELL	87
BLACKHAWK FILM	96
BROOKS INSTITUTE	32
BURLEIGH BROS.	8, 35, 101
CANON	22
CENTRAL CAMERA CO.	110, 111
COLORFAX LABS	38
COLUMBIA LP RECORD CLUB	23
CORMAC	100
CAMERA IMPORT	115
CALUMET	42
DIRECT IMPORT	116
DIMCO-GRAY	29
EASTMAN KODAK	8, 9, 10, 11, 12, 13; 4th Cover
EDMUND SCIENTIFIC	120
EMDE	120
ENCINO ENGINEERING	50
FRANK, WALLY, LTD.	102
GAMI CORP.	40
GEISS AMERICA	54
GENERAL ELECTRIC	41
GOERZ, C. P.	104
GRAFLEX	33
GRAND CENTRAL	109
HABER & FINK	15
HEILAND	44, 45
ICELANDIC AIRLINES	100
INTERSTATE PHOTO SUPPLY	40, 50
KINNARD	54
KONICA	47
KLING PHOTO SUPPLY	26
E. LEITZ	5
LORD FILM LABS	36, 37

Advertiser	Page No.
MINOLTA CAMERAS	39
NATIONAL CAMERA EXCHANGE	30
NATIONAL CAMERA REPAIR	90
NATIONAL PHOTO LABS	114
NEGAFLEX	120
NEW YORK INSTITUTE OF PHOTOGRAPHY	24, 25
NIKON	3
NUCLEAR PRODUCTS	120
OAK PARK CAMERA CO.	106
OLDEN CAMERA & LENS CO.	19, 26, 27
OLYMPUS OPTICAL CO.	100
PANORAM FILM LAB	120
POPULAR PHOTO STORES	107
PHOTOGRAPHIC IMPORTING & DISTRIBUTING CO.	4
PETRI CAMERA CO., INC.	35
QUICK-SET, INC.	30
RAY VOGUE SCHOOL	114
RIKEN CAMERA	20
RUSS PHOTO SERVICE	34
SCHOOL OF MODERN PHOTOGRAPHY	43
SEKONIC	52
SEYMOUR'S	90, 130
SOLAR CINE	120
SPIRATONE	50, 51
STANDARD CAMERA	31
STERLING-HOWARD CORP.	49
SUN RAY PHOTO CO.	114
SYNCHROMARK	120
TANDBERG OF AMERICA, INC.	54
UNICAM CAMERA EXCHANGE	113
UNITED CAMERA EXCHANGE	105
UNIVERSITY CAMERA CO.	117
U. S. PHOTO SUPPLY CO., INC.	3rd Cover
VOSS PHOTO CORP.	112
VOIGTLANDER	14, 16
WALL STREET CAMERA EXCHANGE	103
WESTON INSTRUMENT CO.	102
WILLOUGHBY'S	53
WORLD CAMERA CO.	100
WOLLENSAK	21
ZEISS, CARL, INC.	7, 26

Although we attempt to keep this index as accurate as possible, we cannot be held responsible for errors which may occasionally occur.

PANORAM

ANSCOCROME-PRINTON

2 1/2 x 3 1/2
* **15^c** each
(from 35mm)
* **ANY 20**
2.99
or any **5-1.00**

COLOR PRINT SPECIAL

3 1/2 x 3 1/2
* **20^c** each
(from 2 1/4 x 2 1/4)
* **ANY 15**
2.99
or any **4-1.00**

3 1/2 x 5
* **25^c** each
(from 35mm)
* **ANY 12**
2.99
or any **3-1.00**
All 3 Sizes From Positive Transparencies Only

4x5 50c ea. • 5x7 85c ea. • 8x10 1.75 ea.
5 for 2.00 3 for 2.00 2 for 3.00

FACTORY FRESH COLOR FILM

INCLUDING PROCESSING & MOUNTING

Film Type	Size	Price
KODACHROME	135-20 EXP	2.23
ANSCOCROME	135-36 EXP	3.33
EKTACHROME		
SUPER	135-20 EXP	2.42
ANSCOCROME	135-36 EXP	3.70
Kodachrome 8mm Roll 25' Dble		2.71
Kodachrome 8mm Mag Dble		3.15

Kodachrome
16mm Roll 100'7.55
8mm 100' Dble Bolex (Fact) 200'
including reel and can.....8.50

FACTORY FRESH B&W RELOADS
TRI-X 20 EXP 7-2.00
KODAK 36 EXP 4-2.25
28' Bulk 2-20 300' Bulk 3-50

Add 3c per roll for postage and handling
(Add 10c per 16mm roll)

KODACHROME, ANSCOCROME EKTACHROME

PROCESSING

35mm (20 exp.)
and 828 includ-
ing mounting.....**1.00**
.....per roll
8mm 25' roll.....
35mm, 36 exp. including mounting.....\$1.75
STEREO: 35mm, 15 Stereo pairs
including mounting 1.75
28 Stereo pairs, including mounting. 2.75
8mm 25' magazine......75
120-620-127-75c.....Mounted 1.00
16mm 50' magazine......75
50' roll.....1.50 100' roll.....2.50
35mm COLOR SLIDE DUPLICATING

* **15^c** ea. 5 for 1.00 — *20 for 2.99

PANORAM FILM ABS INC.
1190 6th AVENUE, N. Y. 36
West Coast, Box 35064, Los Angeles 36, Calif.

Classified Ads...

Classified Want Ads may be inserted in MODERN PHOTOGRAPHY by any reliable individual, camera dealer, or specialty house. To avoid chance of error, submit copy typed. Terms: 43¢ a word. Each word, including each item in the address, counts as one word. Send cash with order. 5% discount for 6 consecutive insertions, 10% discount for 12 consecutive insertions, if entire bill is paid in advance. Forms close on the 15th of the third month preceding date of issue. For example: December 15th is deadline for March issue.

cameras, accessories for sale

ONE OF WORLD'S LARGEST CAMERA TRADING CENTERS—Cameras, lenses, accessories—purchased, sold, traded—new used! SUNDAYS 11-2 pm, Daily 10-7 pm. CHROM-OPTICS, 943 N. State, Chicago 10.

TREMENDOUS BARGAINS and CLOSE-OUTS on Cameras, Movies, projectors, Lenses, 8 & 16mm, Savings up to 75%. Send for list... COLUMBUS PHOTO SUPPLY CORP., 2051 Broadway (71st), N.Y.C. 23, Established 1921.

8mm Electric Eye Cameras, Projectors, Films, Supplies. Free Discount Catalog, National Cinema 8mm, 71 Dey St., N. Y. 7, N. Y.

VISITING? Jay Reed's really well-stocked, worth seeing! Free guidemap available, write: CHROMOPTICS, 943 N. State, Chicago 10.

USED 16MM Sound projectors, also sound films, rental, sale, exchange. Write for free catalog. National Cinema, 71 Dey St., N.Y.C.

CAMERA FANS: Get your 1960 Free Catalog—Cameras, Projectors, Lenses, below wholesale prices. All Standard brands. King For Price, Inc., Box 5, Monsey, New York.

NEW German and Japanese top name cameras at World's lowest prices. Quick air delivery. No red tape. Money-back guarantee. Camera Export, Basel 23, Switzerland. State preferences for air-mailed quotation (no catalogs).

DON'T BE BASHFUL!! Tell us the price we must sell at to get the deal. Get the finest service and the lowest price. And we pay postage. ALTMAN'S, 16 S. Wabash, Chicago 3, Ill.

LEICA FRANCHISED DEALER, one of the world's largest, ALTMAN'S, 16 S. Wabash, Chicago 3, Ill.

NOT ADVERTISED!! It's impossible to advertise even a small part of our tremendous inventory of new and used photographic equipment. What are your requirements? ALTMAN'S, 16 S. Wabash, Chicago 3, Ill.

BOLEX FRANCHISED DEALER, one of the world's largest, ALTMAN'S, 16 S. Wabash, Chicago 3, Ill.

WANT TO DEAL IN THE MIDWEST? Want to deal with a responsible firm? Want low prices and fine service? Then try, ALTMAN'S, 16 S. Wabash, Chicago 3, Ill.

HASSELBLAD FRANCHISED DEALER, one of the world's largest, ALTMAN'S, 16 S. Wabash, Chicago 3, Ill.

WHY ALTMAN'S?? One of the largest and most beautiful camera stores in the world with a realistic approach to selling photographic equipment—LOW PRICES—FINE SERVICE—INFORMED PERSONNEL—TREMENDOUS INVENTORY. Why take chances? Deal with a responsible firm. ALTMAN'S, 16 S. Wabash, Chicago 3, Ill.

BE FRANK!! If there is a reason you are not dealing with us but would like to, tell us. We aim to satisfy and would like to know if ever we fail. ALTMAN'S, 16 S. Wabash, Chicago 3, Ill.

telescopes

REFLECTOR and Refractor Telescopes, complete kits, Mirrors, Eyepieces, Tripods, all other accessories. Request free illustrated Catalog F. Criterion Manufacturing, Dept. MP9, Hartford, Conn.

catalogs

1960 CATALOG Over 500 Illustrations Sensational Savings! Send 25¢ Olden Camera, 1265 Broadway, New York 1, N. Y.

wanted to buy

HIGHEST PRICES PAID for Leica, Contax, Rolleis, Polaroid, Movie Cameras, Projectors, Ace Camera Exchange, 136 East 58th Street, New York MP-22, N. Y.

IMMEDIATE AIRMAIL PAYMENTS—One of The World's Largest Camera Trading Centers offers TOP PRICES for Cameras, Lenses, Accessories in excellent condition! CHROM-OPTICS, 943 N. State, Chicago 10.

CASH AIRMAILED IMMEDIATELY for your cameras and equipment. We consistently pay more! Your camera and equipment brings top dollar. Satisfaction or merchandise returned prepaid if not entirely satisfied. "OK" CAMERA EXCHANGE, 553 So. Main Street, Los Angeles 13, California.

ALTMAN'S is too big to "play games." You will get what we offer for your equipment—not a new and lower offer once the equipment gets here, Altman's, 16 S. Wabash, Chicago 3, Ill.

ALTMAN'S is known for fast action, no delays, no stringing you along, Altman's, 16 S. Wabash, Chicago 3, Ill.

ALTMAN URGENTLY NEEDS FINE USED CAMERAS, LENSES, ACCESSORIES. If you want to deal with one of the largest and most respected firms in photographic retailing, and want prompt action, send your equipment in or write for an offer, Altman's, 16 S. Wabash, Chicago 3, Ill.

ALTMAN PAYS MORE, BICKERS LESS, REPLIES IMMEDIATELY, Altman's, 16 S. Wabash, Chicago 3, Ill.

camera repairs

SPECIALISTS in Foreign and Domestic Camera Repairs. Flash Syncro and Rangefinders repaired. All repairs guaranteed. Chicago Camera Specialists, 17 N. State St., Chicago 2, Ill.

CAMERA lenses, binoculars cleaned, repaired, adjusted, coated, recoated. Light scratches, haze removed. Send equipment or write. Free estimates. Free descriptive folder. Gould Lens Service, 26MP Franklin Ave., Binghamton, N. Y.

photo supplies

ALBUMS! Wedding, Commercial. Photographer and customer's names in gold. MOUNTS, Sales Aids. Free catalog! Crestwood, 3601 West 71st, Kansas City, Missouri.

PHOTOMOUNTS: Send \$2.00 large assortment Folders, Easels. WEDDING ALBUMS. Wholesale Price Lists. Robin Mounts, 345 W. 23rd Street, New York.

color photo finishing

FOREIGN FILMS PROCESSED—Agfa-color, Gevacolor, Ferranicolor, others, Genphoto, 136-140 Charles St., Boston, Mass.

KODACHROME processing by Kodak—8mm roll or 35mm 20 exp. \$1.40. Prompt Service. Write for mailer and prices. Color Pix, Dept. M, CPO Box 30, Kingston, N. Y.

ANSCOCHROME Color Prints, 1 1/2 x 2 1/4, 10¢; 2 1/4 x 3 1/4, 25¢; 3 1/4 x 4, 35¢; 4 x 5, 50¢; 5 x 7, \$1.00; 8 x 10, \$1.50. Anscochrome, Ektachrome Processing all sizes, \$1.00 per roll. 35mm Mounted. 36 Exposure \$2.00 mounted. Minimum order \$1.00. Free Mailers—Price List. U. S. Color Mart, Box 2222, Hartford 1, Conn.

photo finishing

NO NEGATIVE? Send \$1.00 for new negative and 5x7 enlargement from snapshot, color-slide, colorprint, stereoframe, tintype, movie-frame (4x5). Projection slides from any black and white picture or negative three one dollar with duplicates \$1.50. Colorslides from your own kodachrome prints 50¢ with duplicate 20¢ more. Minimum \$2.00. Panatomic and direct positive developed positive \$1.50 (for stereo and X-Ray Users). Special warrentone glossy 8x10 enlargements 40¢, minimum \$2.00. Curiophoto, 1187 Jerome Ave., New York 52.

Press sized/contrast balanced: Six 4x5" enlargements 50¢, twelve \$1.00; rolls developed free. Bi-Chrome Photos, Berkeley Hts, N. J.

FINEST quality enlargements. Matte, Gloss, Silk. 4x5—12¢, 5x7—29¢, 8x10—39¢, 11x14—79¢. FREE cropping, dodging. Imperial Photo, 827 Wakeforest, Mountain View, California.

Sell what you have, fast, thru an ad in these columns! Over 200,000 ready-and-able-to-buy camera fans read these pages closely, for bargains and hard to get merchandise. Prove it to yourself with a test ad in the next issue.

oil coloring

OIL COLORING PHOTOGRAPHS—A fascinating hobby or profitable sideline for those with artistic talent. Learn at home. Easy simplified method. Free booklet. National Photo Coloring School, 835 Diversey Parkway, Dept. 1111, Chicago 14.

Professional Oil Coloring easily learned and done at home. Good income. Write Free Booklet #6, "The Magic of Photo Coloring" HAMILTON STUDIOS, Seaford, New York.

photos, b & w slides

2x2 Black & White slides mounted from any photo 35¢ or from any size B&W negative 15¢. B. J. Anderson, Box 26072, Indianapolis 26, Indiana.

2x2 B&W MOUNTED slides from any size negative, 20¢; unmounted 15¢. From photos 40¢; unmounted 30¢. Colorslides from Kodachrome prints, 55¢. Slide Service, Box 123, Fredonia, Kansas.

MOUNTED SLIDES 35mm 7¢ Optical Reductions 13¢. Kirwin Slidefilm Laboratory, Crystal Lake 1, Illinois.

stereo photography

AMERICA'S MOST BEAUTIFUL STEREOS. Free Illustrated catalog. Colonial, 247D, Swarthmore, Pa.

Stereos of the Colorado Rockies. Professional quality Kodachrome originals only. Lists free. Three sample slides \$1.00. Will C. Minor, Box 62, Fruita, Colorado.

movies, movie film & titles

8MM—16MM KODACHROME MOVIES. Travel, Adventure, Wild Animals, Free Illustrated catalog, Colonial, 247D, Swarthmore, Pa.

"SURPRISE" assortment 8-MM colorful titles, \$1. Postpaid. Guaranteed. LeMoine Films, Nevada, Mo.

HUGE listings, color, B&W sports, comedies, travel, musicals, etc. Catalog 10¢. Turke Films, 423 S. Lincoln St., Hinsdale, Illinois.

10¢ BRINGS Big new Cine Manual for the 8mm-16mm Movie Maker. Save \$\$\$ on fresh B&W and Color Movie Film, all Home Processing Equipment. Superior, 450 N. Wells, Chicago 10.

MOVIE film! Free catalog! ESO-G, 47th Holly, Kansas City 12, Missouri.

AGFACOLOR FILMS now available, all sizes, GENPHOTO, 136-140 Charles, Boston 14, Mass.

16MM Sound shorts. Tremendous assortment of features. \$16.50 up. Used 16MM sound projectors. \$79.50 up. Catalog. Abbe Films, 417 West 44th Street, New York 36. PLaza 7-2219.

INTRODUCTORY OFFER WITH THIS AD! New 400 ft. (Swing Sister) 16mm Sound Musical \$5.95. Free 1960 Discount Catalog of 8mm-16mm Movies, Features, Cameras, Projectors, etc. IMPERIAL, 34 Park Row, New York 38, N. Y.

color slides

200,000 slides in stock insure quick delivery. 15,000 subjects offer wide choice. Production by Captain M. W. Arps, U.S. Navy, retired insures satisfaction. Send 15¢ for 88 page catalog United States, Canada, Mexico, Cuba. If interested other countries, add 3¢ for each country requested as these separate lists. Worldwide coverage (75 countries) available. RoLoc, Box 1715, Washington 13, D. C.

SCENIC Wonders of the World—in beautiful Color Slides. Send dime for sample and complete list: SLIDE SUPPLY, Canton, Ohio.

PILGRIM the better quality color slides on approval. Scenic historic New England, Lexington, Concord, Salem, Gloucester, Boston, Maine, New Hampshire, Niagara Falls, Ausable Chasm, New York City, United Nations, Washington, D. C., Florida, National Parks, Indiana, West Coast, Bermuda, West Indies, Mexico, Europe, New-Brussels World's Fair and San Simeon, the fabulous Hearst Estate. Catalogue listing many thousands, free on request. Henry Cobb Shaw, 105-2 Washington St., Boston 8, Mass.

COLORADO Scenic, Railroad, Trolley slides by Thirty-Five Slides, Green Mtn. Falls, Colorado. Free Lists, specify.

COLORSLIDES, Travel, nature, etc. Free list. Sample 30¢. Kelly M. Choda, Box 15, Palmer Lake, Colorado.

FREE, color illustrated catalog color slides. 10¢ mailing charge, Inter-American Features, Jenkintown 13, Penna.

SENT ON APPROVAL! Travelers, complete your collection—order the scenes you missed—as good as your own most beautiful originals. Order from 7,000 Wolfe Hi-Fi 35 mm Slides in Living Color, make your selection, return the others. Agra to Zurich, we have the slide, including title and map slides. Send 25¢ today for the big, new 7th edition Wolfe 72-page color catalog. You'll be delighted with its 300 slide reproductions of important scenes—28 IN FULL COLOR! Wolfe Worldwide Films, Dept. 16, Los Angeles 24, Calif.

Children and youth of various countries, slides and photographs. Blue Star Studio, P.O. Box 1381, Hampton, Va.

NEW REDUCED PRICES: Famous collection Universal Color Slides, set of 6—\$1.00 per set. Over 350 sets. U.S.A. and foreign countries (also 5000 individual slides). Send 10¢ for catalog. Universal, 424 E. 89th St., N.Y.C.

1960 PASADENA ROSE PARADE. Don't be satisfied with ordinary "dupe." Get superb 35mm slides made directly on genuine Kodak Color Film by professional photographers. 70 including Bands, Horses, All Floats \$15.00 postpaid. 20 selected slides including winners \$5.00 postpaid. Title, Queen's Portrait, Focus Slide and complete description FREE with each order. Satisfaction guaranteed. MASTERWORKS COLORSLIDES, South Pasadena, California.

50 Interesting slides (unassembled) \$1.25. Sample, catalog 25¢. Sanford Co. (Est. 1941) Conneaut, Ohio.

COLORSLIDES OF THE SCENIC WEST. Over 4000 slides on your Western National Parks, Canada, and Mexico. If interested in these areas why not choose from the broadest coverage available? Select from our approval selection or order by number from our free 32 page catalog; hundreds listed on Yellowstone, Yosemite, Glacier, Banff, Arizona, California, Colorado, etc. Superb quality—indistinguishable from the originals. Douglas Whiteside, Dept. M, Yosemite National Park, California.

BEAUTIFUL Cypress Gardens—Eight Slides \$1. Sample 10¢. Riviera, Box 34-1303, Coral Gables, Fla.

See 1960 ROSE PARADE—Gorgeous color slides—from perfect professional Kodachromes. Shot from choicest press locations during actual parade. Wholesale priced—Entire Parade, all Floats, over 70 perfect 2x2 slides including full descriptions, only \$12.00 ppd. 36 Best (2x2) all winners, \$7.00 ppd. Stereo Realist "20 Best," \$9.00 ppd. No finer slides available anywhere at any price. Our 9th year of satisfaction guaranteed or money back. Extra bonus slides Free with early orders—Horse and Band units, Queen, Title, Rosebowl—Send check, cash or money order TODAY. Color Control Co., Dept. M1, 1538 Cassil Pl., Hollywood 28, Calif.

STEAM LOCOMOTIVES. Trolley Street Cars. Antique Automobiles. Classic Cars. Circus Wagons. Steam Tractors. Fire Engines. Titles, etc. 48 page illustrated Catalog FREE. Universal, Box 779L, Beverly Hills, Calif.

1960 Pasadena Rose Parade (2x2) sparkling color (original process by Technicolor to insure quality)—all floats—including free bonus set of horse units—70 slides including script describing each float—only \$12.00 P.P. Color Movies of the Parade 8 MM 100'—\$13.95—16 MM 200'—\$29.95. Satisfaction guaranteed. Colorslide, Box 1193, Studio City, Calif.

Autumn in High Sierras—Great Smokies—New York—New Mexico—Zion—Rocky Mountains. Each Set Eight Colorslides \$1.00. All Six \$5.95. Eddings: 8-M Roberts, Corning, N. Y.

schools and instructions

CAMERA REPAIRMEN greatly needed! You can learn manufacturers' service methods at home, in your spare time! FREE, big, illustrated book tells how! Write today, NATIONAL CAMERA REPAIR SCHOOL, Dept. C-1, Englewood, Colorado.

photo books

BEAUTY TO BEHOLD, the book that's different. Will open your eyes, to discover thousands of exciting New picture subjects. Original; Illustrated; Inspiring; Autographed; only \$3.00; Otto Baumgartner, Wrightstown, Wisc.

business opportunities

EXTRA CASH for homework, 20-year-old magazine tells how. Sample 25¢. Homeworker, 2753-MP Fullerton, Chicago 47.

Your envelopes addressed accurately, reasonably. Fast Service. We have capable addressers in your city. GLENWAY SYSTEM, Box 6568, Cleveland 1, Ohio.

\$100.00 weekly with your camera. Details free. Ed Gibson, East Aurora 2, New York.

CAMERA OWNERS! Earn \$50.00 Weekends! Instructions \$1.00, information free! KLINE, 935 MP North Austin, Chicago 51, ILL.

Become PHOTOGRAPHERS INTERNATIONAL'S Representative. Send \$1.00 for America's Leading Photographic Plan. Copyrighted! PHOTOGRAPHERS INTERNATIONAL, Box B-149, Irvington, N. J.

PHOTOGRAPHY FOR PLEASURE or profit. Learn at home. Practical basic training. Long established school. Free booklet. American School of Photography, 835 Diversity Parkway, Dept. 2122, Chicago 14, Illinois.

help wanted

PHOTOGRAPHERS, earn part time, write PCI, Dept. A-9, Glen Echo, Md.

Sell what you have, fast, thru an ad in these columns! Over 200,000 ready-and-able-to-buy camera fans read these pages closely, for bargains and hard to get merchandise. Prove it to yourself with a test ad in the next issue.

miscellaneous

FREE Illustrated Hypnotism, Self Hypnosis, Catalogue. Write: Hypnotist, 8721 Sunset, Hollywood 46MP, California.

FREE HYPNOTISM, AUTOHYPNOSIS Catalog! Books! Tapes! Records! Drawer MP-697, Ruidoso, New Mexico.

HI-FI, Recorders. Free Wholesale Catalogue. Carston, 125-B East 88th, NYC 28.

MIRROR front; transparent back. Observe, photograph, secretly. 8" x 10", \$2.00; 16" x 20", \$5.00. ONE-WAY MIRROR, MP-260, Box 625, Mt. Vernon, N. Y.

MODEL RELEASES, 100—\$1.00. Studio, Box 1143-M, Santa Barbara, Calif.

Don't let mildew, mold, rust, RUIN slides, films, cameras. PROTECT 45 slides with one safe, re-usable, "AIRDRIER" \$2.00 each, 3 for \$5.00, 7 for \$10.00. Alabama Venetian Blinds, 3628 Northwest 47th Street, Miami, Florida.

Model release forms, required by most editors, 25¢ for a pad of 25, limit 4 pads to a customer. Modern Photography, 33 W. 60th St., N. Y. 23.

COLORSLIDES, Travel, nature etc. Free list. Sample 30¢. Kelly M. Choda, Box 15, Palmer Lake, Colorado.



HOW TO SHOOT WEDDINGS

by M. K. Arin \$3.95

A successful professional tells the secrets he has used to build a highly profitable specialty into a business. Both amateur and professional will value the step by step instructions on every phase of black and white and color, the over 100 illustrations and the sound business methods of the author.

At your camera dealer, or from

AMPHOTO

33 West 60th, New York 23, N. Y.

EXAKTA—EXA

Owners of the two fine cameras will be pleased to learn that a new guide book has just been published covering all models, lenses, accessories. Full color cover, 128 pgs., charts, diagrams, and a special 16 page picture section make it a best buy. By W. D. Emanuel and Norman Rothschild.

At your camera store or from
AMPHOTO, 33 West 60th, New York 23, N. Y.

DIRECT by MAIL
PROCESSING OF KODACHROME
Licensed by Eastman Kodak
8mm • 16mm • 35mm
SAVE MONEY • SAVE TIME

8mm Spool...\$1.00

8mm Magazine (with mag)..... .75
8mm 100 ft. Bolex3.50
16mm 50 ft. spool.....1.50
16mm 50 ft. Magazine (with mag).....1.00
16mm 100 ft. spool.....2.50

Free Mailing Labels for above, just mention 8mm spool or 8mm Mag., 16mm spool or 16mm Mag.

35mm 20 Exp.

Slide Mtd....\$1.00

35mm 36 Exp. Slide Mtd.....1.75
Stereo 15 Pair Mtd.....1.75
Stereo 28 Pair Mtd.....2.50
828 Mtd......80

Also Ektachrome and Anscochrome 35mm & 828—FREE Mailing Bags for above on request.

KODACOLOR

828 • 127 • 620 • 120 • 616 • 116
Any 7-8 Exp. Roll Developed and 1
Over-size Print of each
Good Negative\$2.50
Any 12 Exp. Roll Developed and
Printed\$3.50

Free Mailing Bags and Comp. Circular on Request.

SEND CHECK, CASH OR M.O. WITH
FILM. DO NOT SEND REMITTANCE
SEPARATELY, NO STAMPS OR C.O.D.

8mm & 16mm B & W Processing. Lowest Rates,
Special Rush Service on B & W Sport and Industrial
Film. Send for Details.

SOLAR

CINE PRODUCTS, Inc.

4247 S. Kedzie Dept. MP-119 Chicago 32, Ill.

GET READY FOR THE SPACE and SCIENCE ERA! SEE SATELLITES, MOON ROCKETS

AMAZING OPTICAL BUYS

and OTHER SCIENTIFIC BARGAINS

FREE! FREE!
SEND FOR GIANT 128
PAGE CATALOG "M"
SEE BELOW!

See the Stars, Moon, Planets Close Up! 3" ASTRONOMICAL REFLECTING TELESCOPE

Photographers! Adapt your camera to this Scope for excellent Telephoto shots and fascinating photos of moon!

60 to 180 Power—Famous Mt. Palomar Type! An Unusual Buy!
Assembled—Ready to use! You'll see the Rings of Saturn, the fascinating planet Mars, huge craters on the Moon, Star Clusters, Moons of Jupiter in detail. Galaxies! Spherical mount with lock on both axes. Aluminumized and over-coated 3" diameter high-speed f/10 mirror. Telescope comes equipped with a 60X eyepiece and a mounted Barlow Lens, giving you 60 to 180 power. An Optical Finder Telescope, always so essential, is also included. Sturdy, lightweight portable tripod. **FREE with Scope—Valuable STAR CHART plus 272 page "HANDBOOK OF HEAVENS" plus "HOW TO USE YOUR TELESCOPE" BOOK.**
Stock No. 85,050-M\$29.95 Postpaid

4 1/2" Reflecting Telescope—up to 255 Power
Stock No. 85,006-M\$74.50 F.O.B. Barrington, N. J.

NEW! BOX FILES FOR MAGAZINES, PHOTO PRINTS

Keep your back issues of MODERN PHOTOGRAPHY, other magazines, photo prints or records, safe from dust and damage—in handsome, sturdy box files that are sized to fit! Files resemble handbound books, covered with durable simulated leather material. Files for magazines are imprinted with name of magazine and year published. When ordering files for prints or other materials, give dimensions needed—height, depth, width (max. width 5"). Minimum order is two.
Stock No. 19,018-M—Two, same or assorted sizes—\$5.00 postpaid. Quantity Prices: 3 for \$7, 6 for \$13, 50 or more \$2.00 each Pstd.

STEREO MICROSCOPE—TERRIFIC BUY! 23 and 40 Power!

Other American made stereos cost \$250.00 to \$600.00 and more! Now—save well over 50%. Up to 3" working distance. Erect image—wide 3-dimensional field. Helical rack and pinion focusing. So good we offer 10-DAY TRIAL!—complete satisfaction or your money back. Order—
Stock No. 85,050-M. Full price.....\$99.50
F.O.B. Barrington, N. J.

"EASY-CARRY" SLIDE PROJECTOR

Now you can show your favorite slides ANYWHERE to friends, classes, groups, without lugging cumbersome equipment. "EASY-CARRY" PROJECTOR folds to 2 1/2" wide, 4 1/4" high, 4 1/4" long—opens to 8" long. Wt. less than 3 lbs. SHOWS and PROJECTS 2x3 35mm slides or 35mm film strips, single or double frame. 100 watt, 120 volt, 3-element f. 3.5 lens with 80mm focal length. 6' cord and plastic leatherette carrying case incl. Ideal for travel or occasional use.
Stock No. 70,232-M\$22.95 postpaid

24" GOOSENECK MAGNIFIER WITH CLAMP-ON BASE

A 3" diameter magnifier mounted on a 24" long flexible gooseneck. Clamp it on desk, table or bench—use for making close-up examinations of photos and negatives; for retouching; for camera repairs. Clamp opens to 12/16".
Stock No. 70,235-M\$8.95 Postpaid

SURPLUS BARGAIN! KODAK BLACK REAR PROJECTION SCREEN

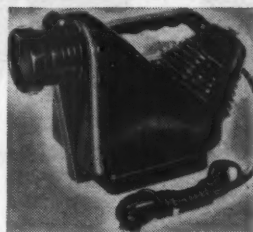
Size: 8 1/2" x 10 1/2". 1/4" thick. Make your own projector viewer, editor, etc. Provides extreme contrast in color or black and white. Excellent diffusion of light gives a clear bright picture right out to the edges.
Stock No. 50,252-M\$2.25 Postpaid

INSTRUCTION BOOKLETS

Stock No.	Price Pstd.
How to Build Projectors.....	\$2.00
Homebuilt Telescopes.....	\$2.00
Photography with Your Telescope.....	\$2.00
ALL ABOUT TELEPHOTO LENSES.....	\$2.00
ULTRA CLOSE-UP Photography.....	\$2.00
The Camera Lucida.....	\$2.00
Infrared Light and Its Uses.....	\$2.00
Home-made Stereo-Adapters.....	\$2.00
Home-made Stereo-Viewers.....	\$2.00
"Building a Condenser Enlarger".....	\$2.00
Time in Astronomy.....	\$2.00
FUN WITH OPTICS.....	\$2.00
HOW TO USE YOUR TELESCOPE.....	\$2.00
(Includes directions on how to take photographs thru your telescope)	\$2.00

ORDER BY STOCK NUMBER. SEND CHECK OR MONEY ORDER. SATISFACTION GUARANTEED!

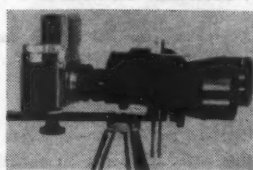
EDMUND SCIENTIFIC CO., BARRINGTON, NEW JERSEY



watt bulb, not included. Approved by Underwriters' Laboratories, Inc. Size 12" x 8" x 4 1/2" wide. Weight 1 lb. 2 oz. Plastic case with built-in handle.

Stock No. 70,199-M\$7.95 Postpaid

NEW BINOCULAR-TO-CAMERA HOLDER FOR EXCITING TELEPHOTO PICTURES—WILL FIT ANY CAMERA



Bring distant objects 7 times nearer with a 35mm. camera. 7x30 binocular and our NEW CAMERA-TO-BINOCULAR HOLDER. Ideal for long range photos of wild life, ships, people, planes, etc. Camera and binocular attach easily. Use any binocular or monocular—any camera, still or movie. Take color or black and white shots. Attractive gray crinkle and bright chrome finish, 16" long. Full directions for taking telephoto's.
Stock No. 70,223-M\$11.50 Postpaid

MOUNTED 35MM TESSAR PROJECTION LENS F 3.5 83mm F.L. Coated Lenses

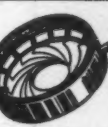
Brand new! American made! Never before have Tessar systems been offered for \$9.50. Surplus from design change. List price \$34.50. A beautiful 4-element system mounted in satin finished aluminum, grooved for spiral focusing. Black glossy plastic cap. O.D. of barrel 1 1/4", length 2 1/2". You can now make a low cost 35mm slide projector that will compete with any on the market. Excellent for color or black and white transparencies. Order Stock Number 50,211-M\$9.50 postpaid
FOR LONG DISTANCE PROJECTION—MOUNTED 7" FOCAL LENGTH ANASTIGMAT PROJECTION LENS F/3.5, coated, brand new! Made by the American Optical Co. Covers transparencies from 35mm to 2 1/4"x3 1/4". Barrel size 2 1/4" outer diameter and 3 1/2"x16" long. Spiral grooves on barrel for focusing.
Stock No. 50,216-M (\$39.50 value)\$12.00 postpaid

1000-USE UNIVERSAL TRIPOD-CLAMP COMBINATION

Here is a unit that can be as valuable and useful to a photographer as his camera itself. It is a "must" for any serious photographer. Perfect for indoor and outdoor use in the many situations that an ordinary tripod can not handle. You can use it as a light stand, as a copy stand, or for supporting your camera for time exposures, crowd shots, photo-micrography, etc. It consists of 18 pieces, including 5 1/2" sturdy clamp with 2 clamp heads for use on varied surfaces; five 5" tripod extensions and 2 1/2" extensions; tilt head; adapters for European and American cameras, etc. A number of possible uses are illustrated.
No. 50,236-M\$10.80 Postpaid

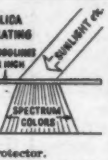
IRIS DIAPHRAGMS!

Stock No. 30,118-M—O.D. 2 1/4"—Max. Ap. 1 1/2".....\$4.50 Pstd.
Stock No. 30,263-M—O.D. 19.8mm Max. Ap. 12mm.....3.00 Pstd.
Stock No. 30,264-M—O.D. 100mm Max. Ap. 75mm.....12.00 Pstd.



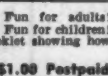
REPLICA GRATING—LOW, LOW COST

Take unusual Color Photos at night! It's here—after decades of effort! Replica Grating—on film—at very low price. Breaks up white light into full spectrum colors. An exciting display, 13-400 lines per inch. Diffraction Grating has been used to answer more questions about the structure of the material world and the universe than any other single device. Use it for making spectroscopes for experiments, as a fascinating novelty. First time available such large size—so cheaply. Comes in clear plastic protector.
Stock No. 50,202-M—Includes 2 pieces 8" x 5 1/2"—1 transmission type, 1 reflecting type.\$2.00 pstd.



BEGINNER'S LENS KITS! Fun for adults!

Kits include plainly written, illustrated booklet showing how you can build lots of optical items.
Stock No. 2-M—10 Lenses.....\$1.00 Postpaid



SPECIAL! SPECIAL! TERRIFIC BUY! AMERICAN MADE! OPAQUE PROJECTOR

Projects illustrations up to 3" x 3 1/2" and enlarges them to 4 ft. wide. Ideal for sales meetings, designers, artists, schools, clubs, scout meetings, parties, "show and tell," etc. No film or negatives needed. Projects charts, diagrams, pictures, photos, lettering in full color or black-and-white. Operates on 115 volt, A.C. current. 6-ft. extension cord and plug included. Operates on 40 watt bulb, not included. Approved by Underwriters' Laboratories, Inc. Size 12" x 8" x 4 1/2" wide. Weight 1 lb. 2 oz. Plastic case with built-in handle.
Stock No. 70,199-M\$7.95 Postpaid

PROJECTION LENS

This Kodak Ektanon f/1.6, 2" coated projection lens is a real war surplus value. Overall length 3 1/2". Has spiral focusing thread. Use for 16mm projector. Fits projector with 1 1/2" diameter barrels.
Stock No. 30,339-M\$9.50 postpaid

LENS FOR PROJECTING OR ENLARGING MINIATURE FILMS

A real value! A 25mm focal length, f/3.5 coated anastigmat 16mm camera lens. Brand new! Outer diameter is 26mm, 27mm long. No diaphragm included. Project or enlarge Minox or other miniature camera negatives.
Stock No. 30,337-M\$9.50 postpaid

ANASTIGMAT 35MM CAMERA LENS & SHUTTER—



F/3.2 . . . f.l. 44mm. A \$21 value—American-made for high quality 35mm camera. Brand new. Lenses low reflection coated. For color or black and white. Shutter speeds: T, B, 200, 100, 50, 25, 10, Iris diaphragm F/3.2 to F/22.
Stock No. 30,311-M—Synchronized for flash...\$9.50 pstd.
Stock No. 30,312-M—Not synchronized.....\$5.50 pstd.

Take Telephoto Shots Thru 7 x 50 Monocular

This is fine quality, American made instrument—war surplus! Actually 1 1/2" of U. S. Govt. 7x50 Binocular. Used for general observation both day and night and to take fascinating telephoto shots with your camera. Brand new, \$95 value. Due to Japanese competition we close these out at a bargain price. Directions and mounting hints included.
Stock No. 50,003-M\$15.00 Postpaid

WRITE FOR FREE CATALOG-M

128 Pages! Over 1000 Bargains! Optics for the Space Era! Huge selection of lenses, prisms, war surplus optical instruments, parts and accessories. Telescopes, microscopes, satellite scopes, binoculars, infrared nightscopes, science experiment items, math learning and teaching aids. Request Catalog M.



NOW!

Chances are, you have wanted to write to Seymour's for a long time. If you are an Exakta owner (or if you want to become one!) don't put it off any longer. Write to Seymour's right now, to receive the latest information about Exakta and Exakta equipment.

Don't shop around, trusting to luck to obtain the RIGHT Exakta equipment. Deal with the Exakta Specialists, and be SURE!

We handle Exaktas and Exakta accessories exclusively. Through deliberate limitation of our field we have become

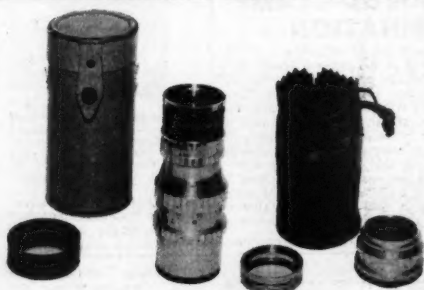
EXAKTA SPECIALISTS

We would like to share our vast Exakta knowledge with you. Let us help you select the right equipment from an Exakta cable release to a complete Exakta Setup.

If you are thinking of getting an Exakta, write for complete details. You will soon be convinced that it is to your advantage to buy your Exakta from the only Exakta Specialists in the country—from Seymour's where your camera has a "home" as long as you own it.

And if you already own an Exakta, be sure to get on our mailing list to receive the latest information about your camera and its accessories. We shall be waiting to hear from you.

SEYMOUR'S



**A Complete Package
at a Never-Never Price!!!**

135mm F3.5 coated preset West German
Votar Telephoto Lens
35mm F4.5 coated West German
Steinheil Wide Angle Lens
Leather Case, Leather Pouch
Filter Adapter, Combination Shade

\$69⁵⁰

Complete
Package

Brand
New!

Uniform Shipping Charges in U.S. 95¢

15 Days Money Back Trial!

The World's ONLY
exclusive Exakta Store
350-F West 31 St., New York 1, N. Y.
Tel. CH. 4-1150



TO: Seymour's, The Exakta Specialists 350-F West 31 Street, New York 1, N.Y.

- ☐ I do not own an Exakta.
Please send me descriptive literature, price list, accessory list, and a sample copy of your Exakta News.
- ☐ I have an Exakta (Model)
Please send your Exakta News regularly; also send accessory lists and bulletins and put my name on your mailing list.
- ☐ I would like to establish credit.
- ☐ I would like to trade equipment.
I have listed the items I have and the items I want on a separate sheet attached hereto.

PLEASE: If you are on our mailing list, check here ☐.
Please hand print or type name and address

NAME

NUMBER AND STREET

CITY ZONE STATE

Walz ... THE PRECISION FAMILY OF PHOTOGRAPHIC PRODUCTS ...
Proudly Presents: "Photography's Best Buys"

Walz
NORWOOD
 Super Director

Exposure
 Meter



World's finest exposure meter! High-fidelity color exposures every time, with one reading, with unique 3-D HELIOSPHERE incident light collector. Automatic direct f:Stops with exclusive HELIO-VALVE.

Only
\$19⁹⁵

complete with case



SEVEN ELEMENT f:1.9 LENS

The "heart" of your new Envoy 35! New rare earth optical glass seven element formula provides needle sharp crisp pictures. Coupled Range-finder. 1 sec. to 1/500 sec. and B. Copal SVL Shutter. New LVS internally cross coupled—one setting exposure system. Full MXV Flash Synchronization. One Stroke Rapid Film Advance, automatic film stop, automatic film counter, automatic shutter.

Only
\$69⁹⁵

Deluxe Leather case — \$12.50
 (packed with camera)

Walz
AUTOFLASH



Lifetime electronic flash. Pays for itself — less than 1/2 cent per flash. Tiny 16 oz. power pack with battery fits into pocket. Light weight 16 oz. flash head clips on camera. Compact — completely portable. 35 watt sec. output. 1/1000 sec. speed. Recycles 6-7 sec. Full 60° wide angle coverage.

Only
\$29⁹⁵

Complete — ready-to-use. Includes battery, swivel clamp, accessory shoe clip, and P.C. shutter cord.



WALZ
MOVIE
METER

Direct reading f: stop for movie cameras. No dial! No calculations. Pre-set for Kodachrome.

\$5.95

Case . . . 1.35



WALZ
8mm
MOVIE
EDITOR

Precision compact folding editor. Geared rewind. Bright screen. With splicer.

\$34.95



WALZ
SCREW-IN
FILTERS

Custom - fitting. No adapters needed. Hard coated. Solid optical glass.



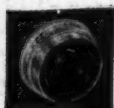
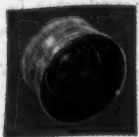
WALZ
FLASH-
MASTER
MS-25

Extremely compact. Fan folds into self-contained case. Clips onto camera.

\$8.95

EXCLUSIVE U.S.A. IMPORTER.....U. S. PHOTO SUPPLY CO. INC., 6478 SLIGO MILL ROAD, WASHINGTON 12, D. C.

EXCLUSIVE CANADA IMPORTER . . . MAIKO OPTICAL & PHOTO PRODUCTS, 1765 KEELE STREET, W. TORONTO, ONTARIO



You're master of every situation

Kodak Retina Reflex S Camera starts you with a precision 50mm f/2.8

- accepts your choice of 135mm or 85mm tele lenses, 35mm or 28mm wide-angle
- lets you add close-up aids to work as near as 6 inches
- gives you full-area ground-glass plus precision split-field rangefinder
- shows you every subject detail big-as-life, corner-to-corner, always at wide-open brilliance, right through the taking lens
- puts exposure control at your finger-tips, with meter coupled directly to lens
- tells you field depth automatically at each setting of every lens
- keeps lens and shutter linked for correct exposure
- lets you select from 10 shutter speeds
- provides automatic stop-down to preselected aperture as you shoot
- and a full family of specialized aids

Put these masterful features to work for you

• Own a **KODAK RETINA REFLEX S CAMERA f/2.8** • \$199.50

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Price is list and subject to change without notice

